Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 09:59 Page 1

£5.99
OCTOBER 2019
THE BATMAN ISSUE

RETRO COMICS & NEW COMICS

COMIC SCENE

Your Complete Guide to Comics

THE BATMAN ISSUE

Frank Miller
Dark Knight

The Dark Knight
Delights

PLUS MILFORD GREEN & LADY FLINTLOCK CONTINUE

Comic Scene | Volume 2 Issue 7 | October 2019
www.getmycomics.com/ComicScene | ComicScene.org

ISSN 2517-6447

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 09:59 Page 2

“ INCREDIBLE QUALITY, EXTREMELY USER-FRIENDLY SITE,
AND UNMATCHABLE CUSTOMER SERVICE. ”
@ETHERINGTONBROS (TWITTER)

UK'S BEST PRICE
AND QUALITY

mixam
comic book printers

FEATURING

INSTANT PRICE CALCULATOR

HUGE RANGE OF PAPERS, BINDINGS & FINISHES

CUSTOM SIZES AVAILABLE

VISIT US AT: MIXAM.CO.UK/COMICBOOKS

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:00 Page 3

Welcome to the **Batman Issue of ComicScene** - and **congratulations to reader Jon Mitchell who won our Batman/Joker cover competition** with a stunning piece of artwork. You can expect to see Jon's Joker cover next issue and the full poster in the centre pages.

If you check out our website (comicsflix.org) and social media you can see those who came a close second. Thanks to all for your contributions.

Whackoman! is back this issue, the second part of 'Milford Green' and 'Scene It Before' are both here and the final instalment of Lady Flintlock Book One graces our pages. She will be back for more adventures soon, as will 'Our Land'. Missed an episode of any of our comic strips? Don't worry, you can pick up back issues in our ComicScene half price summer sale. Details on page 63.

You may also have heard Co Creator of Judge Dredd John Wagner, Alan Grant, Dan Cornwell and their comic 'Rok of the Reds' will also be appearing in ComicScene in the autumn. So a good time to subscribe so you never miss an issue or order the magazine in ANY newsagent.

If you are fans of 2000AD our next couple of issues will be of interest. It's the official 'Day of Dredd' on 7th September and in our September issue we have an exclusive opening chapter from the new book by Tharg the Mighty himself, Steve McManus. We also have interviews with Andy Diggle, a couple of 2000AD Rock God Fans and features on the Galaxy's Greatest Comics as well as features on Tornado, Warrior, Miracleman and the work of Alan Moore including Halo Jones. Pat Mills will also be back, giving us a mid term report on how his new comic 'Space Warp' is going.

Not sure how we are going to fit it all in the magazine just yet - we may need a bigger Nerve Centre!

Yours aye, Tony.

ADVERTISING & SUBSCRIPTIONS
comicsceneuk@gmail.com
07734 884 320

CONTENTS

4 Eagle Flies Again - Part 2
6 The Dark Knight Delights
11 Flintlock - Part 3
20 Batman v's the World
27 Milford Green - Part 2

42 Pow, the Comic of Now
44 Martha's Monster Make-up
51 State of Independents
60 EuroScene - European Comic Reviews

ComicScene UK Volume 2 Issue 7 October 2019. Copyright 2019 by ComicsFlix.org Publishing

All rights reserved. No part of this publication may be extracted and used in any other publication without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other non commercial uses permitted by copyright law.

All individual work shown remains copyright to the respective authors and artists, and all names and characters are copyright to their respective creators and companies. When copyright material has been used it has been for review purposes only.

All contributors retain the right to exploit their own material in whatever way they wish and future commercial use of said material would need agreement on their part.

ComicScene UK may not be sold in its digital form, included in a for sale CD/DVD compilation, or sold in print form unless by the publisher.

For permission requests, please write to the publisher, via e mail at the following address comicsflix@gmail.com.

All comments and opinions by the authors are their own and are not necessarily shared by the publishers.

Managing Editor: Tony Foster

Contact ComicScene UK
www.comicscene.org
comicsceneuk@gmail.com

Design: The Burgh
Contact
The Burgh Communications Ltd
www.theburgh.org
davedignan@theburgh.org

Cover: Characters copyright respective publishers.

ComicFlix.org
facebook.com/comicsflix
twitter.com/comicsflixukus
Instagram.com/comicsflix
comicsflix@gmail.com

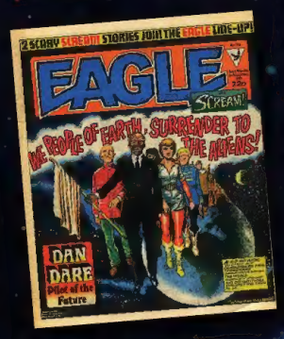
Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:00 Page 4

THE EAGLE FLIES AGAIN

Part 2...

A retrospective of IPC's New Eagle comic from 1982 to 1994

Sure enough, when the next issue appeared, gone was the quality paper and printing, and in came the letterpress 'bog paper', with flat colouring. Also gone was the photo stories. This was a shock to the system! The free potato gun did nothing to quell my disappointment! This was now looking quite down market, and it would take me some time to adjust to this 'new look'. There was an upside though. As time went on I got used to the art on the interior strips, and because of the lack of budget restrictions, the stories became more ambitious. This is especially the case on readers favourite, Doomlord!



Pat Mills Dan Dare storyline, with Ian's art, was quickly wrapped up in issue dated the 29th of October 1983. This was a shame, as a lot of the plot threads and characters developed by Pat and Ian were never really picked up upon again! I am looking at you Scoby, Pat's surrogate Digby for the new generation. Barrie Tomlinson wrote the next serial of Dan, whilst Ian Kennedy was replaced by Oliver Frey. Ian Kennedy art returned around issue 94. The storyline was uncredited (again written by then editor Barrie Tomlinson), but did recapture some of the original feel, although the letterpress colouring was far inferior to Ian's own fully painted work.

The next big change to the publication was issue number 128. This was the first big merger. Scream was quietly merged with the New Eagle, after its cancellation after the big IPC strike at the time. Only two strips made the transition, Monster and The Thirteenth Floor, both written by John Wagner and Alan Grant, who were already writing almost all of the strips in the New Eagle under pseudonyms at the time.

The paper settled into this new era quite well, with the new strips a welcome addition. This lasted until issue 158, when we were promised more 'EXCITING EAGLE NEWS' on the back cover... yes, it was time for change again...

This was a biggie. Welcome to the new 'Eagle and Tiger'! This was a pretty even merger for IPC, with Billy's Boots, Death Wish, Golden Boy and Star Rider all joining the publication. I personally quite liked the new mix, as I was buying Tiger at the time anyway. Only Billy's Boots seemed a bit out of place, but this was quickly rectified by turning it into a more adventure-oriented strip, with Billy's gran in a coma, and Billy on the run from a children's home. At one point, Billy even has to land a light aircraft after the pilot has a heart attack! It's questionable if the old boots

helped or not! This newly merged comic had a fairly long run, with the Tiger name appearing on the masthead until issue 222.

There was more change in the air around issue 258, where the cover dramatically announces the story sensation that 'DAN DARE IS DEAD!' This was paving way for a partial re-boot of the character. In the next 'new look' issue, we had a return to the better printing (at last!) and the return of Dan Dare, this time written by Tom Tully (who wrote the 1970's Dan in 2000AD) and painted by Spanish artist Carlos Cruz. This was more like it, even though Dan was now more middle-aged, gun-toting and surrounded by a 'team', which included a 20th century kid and a renegade treen!

Cruz's art was a marked step up from his work when the comic was letterpress, and he really upped his game. Again though, all good things must come to an end. A true end of an era here when Battle merged with the New Eagle in issue 306. This was really a cheap merger as the main merged strips were reprints of Charley's War and Johnny Red. Much as I love Charley's War, these were strips I had already read in Battle, so they didn't add much value to the merged comic, unless you hadn't read them before. They even messed with the design and put very ugly headers over the beautiful original logos! The one good strip to come from the merger was the Action Force replacement, Storm Force. This continued for a good couple of years, written by James (Tomlinson) Nicolas and drawn by Death Wish artists, the Vanyo brothers. The next merger came quite soon after and was the quite forgettable Mask comic. Despite some nice work by Sandy James, this merger never quite caught my imagination, and was based on a licensed toy line.

The merger with Wildcat was more successful, bringing a host of strips such as Turbo Jones, Kitten Magee and Loner, drawn by Jose Ortiz, David Pugh and Vanyo and more. The Dan Dare strip however had gone way downhill. At this point it was a meandering pulpy space adventure, with no clear direction and fairly poor art by Carmona. This changed in the issue dated 26th August 1989… the old Dan Dare was back! The original, by one of the original artists! Keith Watson did a stellar job of recapturing the original feel, and Tom Tully (initially) wrote to his strengths. It's just a pity that this version did not have more legs, as yet another revamp was on the horizon.

Some rather in your face 'SENSATIONAL NEWS' on the cover of issue dated 21st April 1990… yes, another New Look! Dan, now painted by David Pugh, totes a 'Peacemaker' gun, and now feels like an amalgam of the new and the old Dare. Whilst the art is fantastic, it almost feels like Tully is using up old unused scripts from his 1970's run on Dan Dare in 2000AD! This version of Dan would trundle on until the eventual cancellation of the comic.

The decline of the boy's comics market mean't that the comic started to be overrun with reprint material, a real kick in the teeth for readers who had been with the paper since the start! The publication switched to a monthly in May 1991, and this was the beginning of a slow end. The reprints, and the two remaining original material strips (Dan Dare and Computer Warrior) struggled to maintain an interest with the huge gaps in-between episodes. The plug was finally pulled in the Xmas Issue, dated January 1994. That it even lasted this long was a miracle. Readers tastes had changed, and the comic looked like an anachronism to the computer games savvy market of the early 1990's. The glory days were long gone. The real crime is that we lost a true British comics legend around this time, Dan Dare. He was recently resurrected by Titan, but for me, the Dan Dare strip by Pat Mills and Ian Kennedy in 1982/83 remains unsurpassed as a character re-interpretation.

Now over 36 years old, the readers of this comic are now possibly fathers themselves, so maybe it's time for the great, great, great grandson of Dan Dare (and The Eagle!) to return from the comics grave!

"READERS TASTES HAD CHANGED, AND THE COMIC LOOKED LIKE AN ANACHRONISM TO THE COMPUTER GAMES SAVVY MARKET OF THE EARLY 1990'S.

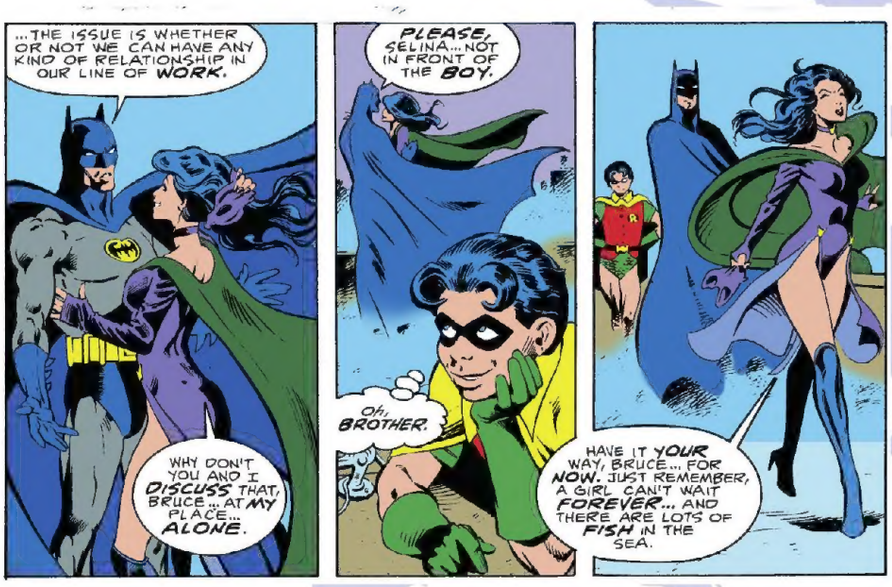
Author: Phillip Vaughan | **Twitter:**@phillipbvaughan

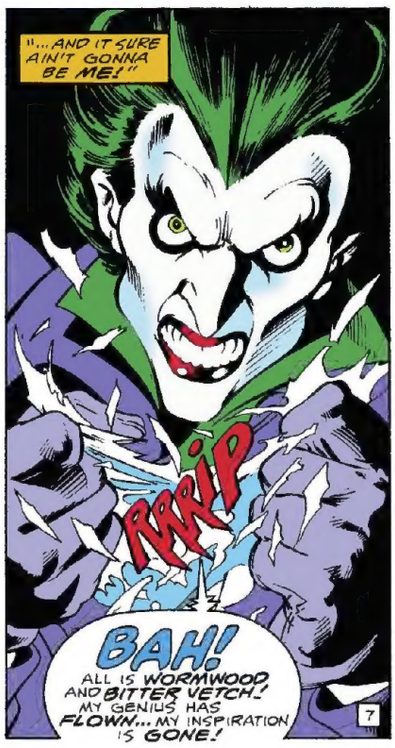
Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:00 Page 6

THE DARK KNIGHT DELIGHTS

THE BATMAN & DETECTIVE COMICS OF MIKE W. BARR & ALAN DAVIS.

- FIVE PERFECT ISSUES.
- ONE BIG ANNIVERSARY ISSUE.
- AND A SHARP LEFT-TURN INTO THE RIDICULOUS.


...THE ISSUE IS WHETHER OR NOT WE CAN HAVE ANY KIND OF RELATIONSHIP IN OUR LINE OF WORK.
WHY DON'T YOU AND I DISCUSS THAT, BRUCE... AT MY PLACE... ALONE.
PLEASE, SELINA... NOT IN FRONT OF THE BOY.
Oh, BROTHER.
HAVE IT YOUR WAY, BRUCE... FOR NOW. JUST REMEMBER, A GIRL CAN'T WAIT FOREVER... AND THERE ARE LOTS OF FISH IN THE SEA.

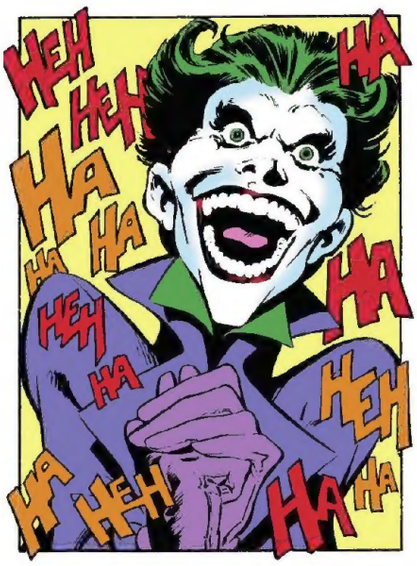


Once upon a time, for six glorious issues of Detective Comics back in 1986/87, writer Mike W. Barr and artist Alan Davis created something quite extraordinary with the Dark Knight detective. They managed to make Batman FUN in a time when comics in general, and Batman in particular, were anything but. The run might have been short and sweet, and what came after by Barr and Davis was, by turns, bizarre, ridiculous, and pretty dull, but those few issues were just the perfect examples of bright, colourful, fabulous superhero comics.

This short run of Detective Comics, from issue 569-575, came out in the white heat of possibilities for the DC Universe post Crisis on Infinite Earths, where everything was possible, everything was new. But new, it seemed, meant dark. Dark Knight Returns, Batman: Year One, and Watchmen had transformed superheroes into something grim and gritty, and no-one was grimmer or grittier than Batman. And then along came the pure, unadulterated fun of Barr and Davis' Detective Comics.

In the face of all this deconstructionist darkness, **here was a bright, colourful, playful comic**, embracing all the classic, and often ridiculous, elements of Batman's history.

With Detective Comics, both Barr and Davis found the perfect tone and style to bring the best from themselves and from Batman. Barr's writing found fresh life, full of playfulness, concentrating on one or two-part tales, packing everything into a perfect Batman concentrate, full of great moments, dense storytelling given space and lightness through Davis' artwork. And Davis' art was a perfect fit, his classical lines supplemented beautifully by Paul Neary's inking and Adrienne Roy's colours. You need only look at the art to



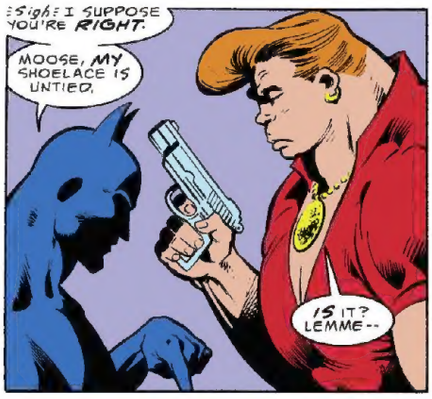
realise that this is a technicolour Batman, with all concerned delighting in bringing the fun back to this not so dark Knight.

Everything was played for high camp, whether that was Batman referring to Jason Todd's Robin as 'Chum', or Robin written as an excitable child, quick with the puns and the punches, even getting to do the classic fist punch from the TV show. And, as befits Detective Comics, it's also Batman the investigator, epitomised in the big 50th Anniversary story of issue 572, 'The Doomsday Book', illustrated by different artists for each chapter and featuring Slam Bradley, the Elongated Man, and even Sherlock Holmes, all tied up in one big sleuth-fest.

Another important aspect to the run was that it used a classic set of Bat-villains; Joker, Scarecrow, Mad Hatter, plus Catwoman trying to go straight(ish). But each has that same sense of the silly and madcap, more TV show than Nolan movies. Joker is no murderous psychopath, but drives around in the Jokermobile and leaves Bats sweet little clue cards to decipher his latest scheme. Scarecrow and Mad Hatter show hints of madness, but it's restrained, filtered through the bright light of their portrayal here. And in Catwoman, we not only have a semi-reformed criminal but a flirty and teasing love interest, glamorous, exciting, and dangerous.

Frankly, the final issue of Barr and Davis' Detective should have been 574. That would have been a lovely way to go out, with a retold origin tale, Robin in dire peril, and Batman's resolve questioned before everything works out all for the best. Yes, that would have been a lovely way to go out, short and sweet, the very definition of quality over quantity.

But, sadly, it ended with Detective Comics 575, the first part of Batman: Year Two. It's a ridiculous tale, retconning history with the return of the Reaper, a killer vigilante, complete with a pair of gun/scythe gauntlets, who kept Gotham crime free 20 years before Batman. The retcon was silly enough, but the ridiculousness comes with

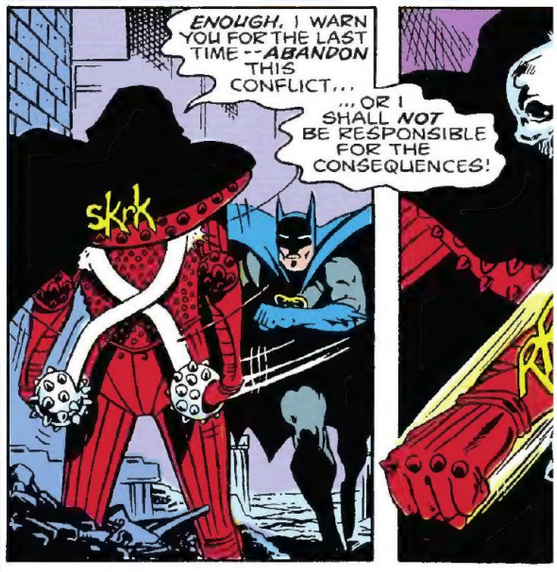


This is a very old story as Batman stories go. It happened in the days when the Dark Knight had just taken under his wing a young boy, dressed in red, yellow and green.
At first, they seemed an incongruous pairing. The Knight seldom spoke, standing like a pillar of muscled darkness, while the boy was seldom still, darting about like a ray of laughing sunshine.
However, it soon became obvious that some unbreakable bond held the two, despite their differences. Both had looked upon the face of tragedy, and been forever changed.
The Knight, who had previously walked alone, now became a father, a big brother, a teacher. The boy, whose world had been turned upside-down, became a son, a little brother, a pupil.
Each was determined that no one else would suffer as he had suffered. Each would cheerfully give his life for the other.
And so the legend of The Dark Knight and the Boy Wonder grew... but just as there are always legends, so there will always be those who need to destroy them...

"Batman's decision, after **a vicious beating from a man a good 20 years his senior,** to take up arms against the Reaper".

Batman's decision, after a vicious beating from a man a good 20 years his senior, to take up arms against the Reaper. But, not just any gun. Oh no, he's going to use the gun that killed his parents. The only thing more ridiculous would be to have Batman team up with Joe Chill, the man who murdered his mom and dad with that very gun. Which, yes, Barr promptly went ahead and did, just one issue later.

By then, Davis had quit, dissatisfied with DC editorial and tempted by Chris Claremont, X-Men, and Excalibur at Marvel. Allegedly, everything came to a head when Davis was told to redraw the Mauser pistol, on issue 375's cover and final page, to match the gun in Year One, a gun referenced as a Mauser in Barr's script. But Davis, being a consummate pro and super fast, had already submitted the complete issue before Year One was published. Davis asked to have Mazzucchelli redraw his gun. DC refused, Davis refused to redraw anything, Dick Giordano altered Davis' artwork, and Davis quit, to be replaced by a young Todd McFarlane. Barr lasted a few more issues, before he was replaced by John Wagner and Alan Grant, alongside artist Norm Breyfogle with Detective Comics 584.



Barr and Davis would return to Batman a couple of times, firstly in 1991's Batman: Full Circle, featuring Joe Chill's son as a resurrected Reaper. This was just more of the same we'd seen in Year

BATMAN
ROBIN
HE'S BACK! THE PHARAOH OF PHOBIAS, THE DUKE OF DREAD, THE SCARECROW IS BACK TO STRIKE TERROR INTO THE HEARTS OF GOTHAM CITY! THIS TIME BY OFFERING...
FEAR FOR SALE
FEAR
PHOBIAS
MIKE W BARR WRITER
ALAN DAVIS and PAUL NEARY ARTISTS
JOHN WORKMAN Letterer
ADRIENNE ROY Colorist
DENNY O'NEIL Editor

Celebrating the proud 50th Anniversary of...
Detective COMICS
FROM A CENTURY PAST, FROM THE MIND OF THE MOST EVIL GENIUS MEN HAVE EVER KNOWN, COMES A THREAT THAT CAN BE SOLVED ONLY BY THE GREATEST SLEUTHS OF OUR TIME--AND THE GREATEST SLEUTH OF ALL TIME.
BY MIKE W. BARR
COLORED BY ADRIENNE ROY
EDITED BY DENNY O'NEIL
the doomsday book

Two, with none of the joyful spirit of Detective Comics. Barr's story was too thin for the length of the book, and Davis' artwork looked darker, with a muddy colouring scheme, all the brightness of those Detective issues long gone. The final collaboration was a sweet call-back and coda to Detective Comics, the b&w back-up in Gotham Knights issue 25 in 2002, 'Last Call at McSurley's', featuring the same villains dive-bar we'd seen in Detective.

In the final analysis, this run of Detective Comics still stands as a wonderful beacon of light amongst the ever-darkening history of The Dark Knight. We had a creative team who understood all the fun, pop possibilities of Batman and delivered a set of near perfect stories.

For just that little while, amid the darkness, Batman was just plain FUN.

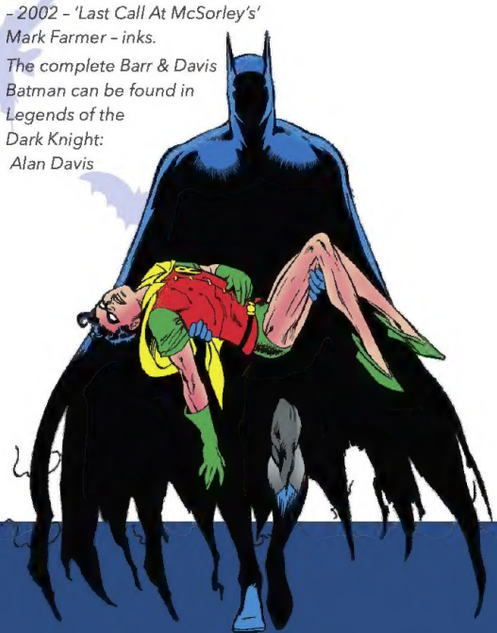
ALAN DAVIS AND MIKE W. BARR'S COMPLETE BATMAN

Written by Mike W. Barr, drawn by Alan Davis Detective Comics issues 569-575 (1986-1987) (Paul Neary – inks, Adrienne Roy – colours. Additional art in issue 572; Eufronio Reyes Cruz, Terry Beatty, Carmine Infantino, Dick Giordano, Al Vey)

Batman: Full Circle - 1991 Mark Farmer – inks, Tom Ziuko - colours

Batman: Gotham Knights #25 – 2002 – 'Last Call At McSorley's' Mark Farmer – inks.

The complete Barr & Davis Batman can be found in Legends of the Dark Knight: Alan Davis



Author: Richard Bruton | **Twitter:**@richardbruton

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 10

SCENE IT BEFORE

PART TWO

THE BEAUTIFUL GAME

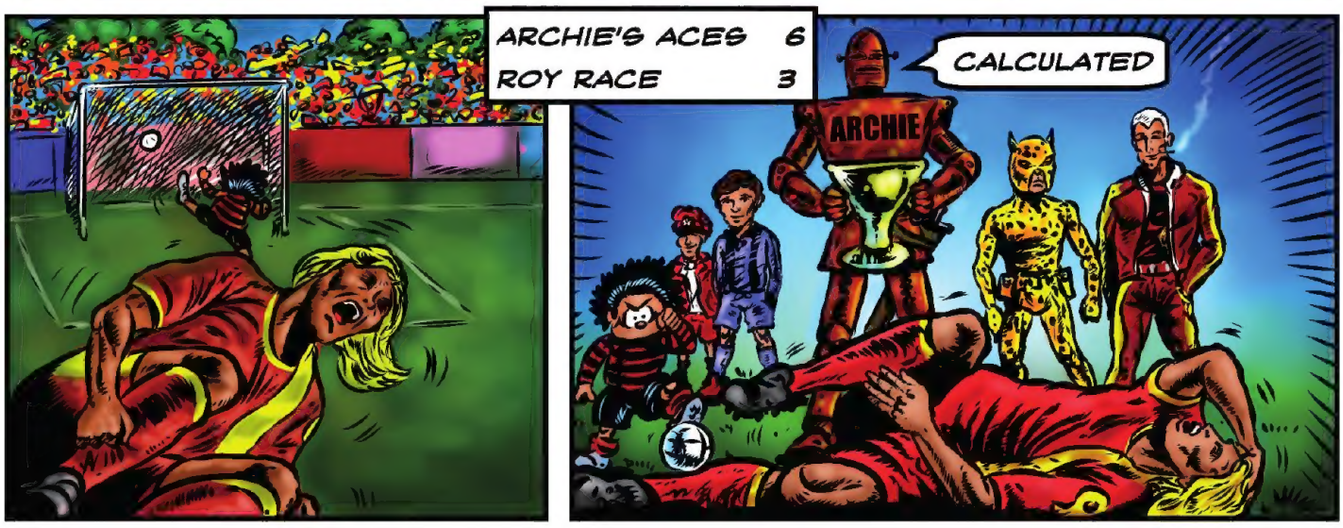
SCRIPT: ALAN HOLLOWAY
ART: ED DOYLE

THE STORY SO FAR....

ROBOT ARCHIE HAS BEEN CHALLENGED TO FIELD A FIVE A SIDE FOOTBALL TEAM, MADE UP OF **BILLY DANE, GENERAL JUMBO, THE LEOPARD FROM LIME STREET THE STAINLESS STEEL RAT** (POSSIBLY **MAJOR EAZY**) AND **DENNIS THE MENACE**, AGAINST **ROY OF THE ROVERS....** AND **ROY** IS WINNING...

H-HE JUST SCATTERED THEM LIKE THEY WERE (SNIFF) TOYS!
DON'T LOOK AT ME, I'VE LOST DEAD SHOT KEEN'S BOOTS AS USUAL SO I'M USELESS
WHOEVER I AM, I'M BEAUTIFUL...

LOOK'S LIKE IT'S UP TO ME, AS USUAL
ARGRHHHH!!
HO HO! PRO FOOTBALLERS DON'T GET UP TIL THEY'VE GOT A FREE KICK, TIME TO SCORE SOME GOALS



Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 11

FLINTLOCK

Lady Flintlock - Chapter One, Part Three. The story so far:

England, 1751. In the rural district of Nevison a highwayman has incurred the wrath of the local gentry by robbing the local coaches. Frustrated, they have appointed the imposing highwayman hunter Silas Hawke to deal with this mysterious masked robber once and for all. Now read on...

Written by: Steve Tanner | **Artwork by:** Anthony Summey | **Lettering by:** Bolt-01 | **Colour artwork by:** David Morris

NOW, WHAT HAVE WE HERE?
HOLD!

B-AM
NO, I DON'T THINK SO.
PLEASE UNDERSTAND, THIS IS PURELY A MATTER OF BUSINESS.

YIELD, OR I'LL SHOOT!
YOU'RE NO WAYFARING CULLY - WHO ARE YOU?
MY ASSOCIATES HAVE IDENTIFIED YOU AS A PROBLEM - I AM THE SOLUTION.

BE ASSURED YOUR END WILL BE QUICK, AND AS PAINLESS AS MY EXPERTISE WILL ALLOW.
GGKK

YAAAGH
YOU'VE BLOODIED ME, DAMN YOU!
I SHALL FINISH YOU PAINFULLY FOR THIS...
OFF LIKE A *JACKRABBIT*! YOU'LL *NEVER* CATCH HIM NOW!

HERE, WHAT ARE YOU DOING?
I NEED THIS HORSE.
NO, YOU CAN'T! THAT WASN'T PART OF OUR DEAL! YOU SAID YOU JUST NEEDED US TO -
-UK!
SNAP
I.
NEED.
THIS.
HORSE.
TAKE IT!

DAMN YOU...
NO...

DAMN YOU.
BLAM
BLAM

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 20

BATMAN V'S THE WORLD!

"I can't stand heroes who snivel and whine," Frank Miller told the comics press before unleashing his own take on Batman upon the world - and after changing perceptions of cheesy comic book superheroes irrevocably, the world was left in no doubt he meant it.

Some had heard the distant rumble of thunder long before the weather finally broke. The ground breaking anthology 'RAW', launched by Art Spiegelman and Francoise Mouly in 1980, was an oversized high quality alternative 'comix magazine' showcasing some of the very best talent from around the globe. Included as an attached supplement to the second issue was the opening chapter of Spiegelman's own 'Maus; A Survivor's Tale', a deeply personal account of his Jewish heritage and his father's experience in Poland under the Nazi regime. It would take a few years, but eventually people realised just what was happening here; raw emotions wrought from personal experience and real life atrocity brought to life in, of all things, a comic.

That very same year writer Alan Moore was making a breakthrough in UK comics, with scripts now appearing on a semi-regular basis in the pages of Marvel UK and IPC, quickly developing a reputation for stretching the boundaries of what could be achieved or even attempted. It would take a few years, but eventually people realised just what was happening here, an original talent with a huge belief in the form striving to show that it was possible, preferable even, to tell any number of interesting or valid stories in, of all things, a comic.

In the US Frank Miller had already made his move. Feted by industry insiders and fans alike as the Next Big Thing, he'd broken through in 1979, first as artist then writer/artist on ailing, bi-monthly, b-list Marvel superhero title Daredevil. Turning it into a critical and commercial hit, he followed that up at DC with Ronin, a deeply personal work incorporating elements of sci-fi, demonology and ancient samurai folklore. Creating Ronin had been a liberating experience, enabling him to change from doing things the way he'd been taught (on the monthly treadmill) to the way he believed they could and should be done. At a remarkably young age he was outgrowing the confines of the industry and his reputation was opening doors. Ronin was an important step and he'd learnt a lot in the process, about packaging and production, paper quality and colouring. He'd conceived, written, penciled, inked, edited, designed and supervised the whole thing from beginning to end. Then, with his Ronin duties concluding around mid/late 1984, just as word of mouth continued to spread about the emerging talent of Moore and the sheer genius of Spiegelman, Miller seemed to disappear. For what seemed like an eternity there was silence.

It's as if he went…underground.

It's always too hot down here in the Underground. The shirt clings to your back and there's that clammy feel on the back of your neck. As the platform fills up quickly and the crowd all jostle for position there's the sudden blast of hot air that rushes up through the tunnel, followed by the piercing whistle in your ear as the train rattles through, screeching to a halt. There's the crazed rush to get on, a silent race with strangers, laying claim any available seat. Those left standing hover, loiter, cursing under their breath. No one talks to anyone. Everyone avoids eye contact. There's the occasional sideways glance as people check that everyone in their nearby vicinity doesn't look too…unsavoury.

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 21

You're grateful you've made it to a seat. It's so busy up there/down here. Now you can relax a bit, head back home. You've been to a shop, Forbidden Planet, in its last days in Denmark Street, then caught the tube at Tottenham Court Road, clutching your bag of newly purchased wares. You can't wait to check out this new Miller Batman thing. You grab the comic from the pile in your bag and turn to the beginning and start reading.

It's hard to make out what's going on. There's some guy in a racing car…he's going much too fast. He's going to crash. You can almost smell the burning rubber. Then you're in Gotham City, sweltering in 97-degree heat with no relief in sight. All the while your claustrophobic train screeches along the metal in the darkness, and another rush of hot air hits you again through the open carriage window. It's the perfect setting.

It's 1986 and comics are about to change. And it will have nothing whatsoever to do with the Howard the Duck movie.

RETURN

Frank Miller had not been idle. 1986 was not merely a turning point for the comics industry as a whole; for him personally it was a complete vindication of his whole working ethos, with a raft of high quality projects finally emerging into daylight and bearing fruit. Suddenly Miller was everywhere; as writer alongside artist Bill Sienkiewicz on the outstanding Elektra: Assassin limited series, again with Sienkiewicz on the Daredevil graphic novel Love and War, and the subject of a myriad of articles, previews and interviews in the fan press. He briefly returned to the Daredevil title alongside regular artist David Mazzucchelli, producing what's cited as one of the best superhero narratives ever in the seven-issue 'Born Again' storyline. There was even talk of an Elektra graphic novel in the works, both written and drawn by Miller.

Then there's the small matter of his Batman limited series, the origins of which lay in similar shared radical re-imaginings between himself and writer Steve Gerber (who had major changes in mind for Wonder Woman). Holed up in a hotel in New York over a period of three or four days, both men had spent the time talking non stop about comic books, in particular the 'holy trinity' of Batman, Superman and Wonder Woman. The idea of a kind of joint collaboration involving re-workings of all three never did see the light of day, but many of Miller's Batman ideas found their way into what would eventually become known as The Dark Knight Returns.

Of huge concern from the outset was just how much leeway DC were willing to give; Ronin had been Miller's baby entirely but this was completely different, he was asking to be let loose on one of DC's major properties and one of the biggest cultural icons on the planet. Discussing ideas on a plane with executive editor Dick Giordano, the comic book veteran effectively ended up acting as editor on the book, approving any changes and giving notes on how to strengthen ideas in certain areas.Miller had grand ambitions from the start and knew what he was up against. Beyond the cosy confines of an insular comics community, mention 'Batman' and everyone instantly thought of the fun, camp 1960's hit TV show staring Adam West. Beyond that, within the industry the original 'idea' behind the superhero, forged in the Depression-era 1930's, had been completely lost. Essentially a response to the overwhelming sense of powerlessness everyday people felt against the widespread corruption from gangsters, politicians and authority figures, the 'superhero' was forged from within a pervading sense of malice and impotence, as someone with the power to actually fight back. Much of this essence was lost in intervening decades, with Batman a prime example of a character whose original conception had become worn down by overfamiliarity, diluted by the unending demands of the monthly treadmill. He'd become a toy, a commodity, a self parody. Taken for granted, his storylines were filled with whatever trash element of pop culture seemed most apt at that particular time. There'd been worthy attempts before 1986 to take the character back to the more serious and darker roots that worked so well in the first place; writer Denny O'Neil and artist Neil Adams had rejuvenated the look and feel of the character before, later in the 1970's, writer Steve Englehart and artist Marshall Rogers produced a small run of storylines that earned many plaudits. Such takes were the exception rather than the rule however, despite the many great writers and artists who, together or separately, worked on the character over the years.

Although justifiably proud of his breakthrough on Daredevil, Miller believed Batman to be as good and pure a superhero you could possibly get. Much more of a public figure, known to millions, he was THE ideal vehicle for Millers own superhero 'opus'. Just as he did with Daredevil in Born Again, Miller would strip back the layers and accumulated detritus of the decades and look for what made the character tick. For Miller, what made Batman 'tick' seemed pretty obvious; 'Bruce Wayne' was nothing more than a host body for Batman, with Wayne essentially dying along with the brutal death of his parents when he was young. At that precise point the world stopped making sense, and The Batman was born, who would force that world to make sense again. Now an older man in his fifties, the idea that Wayne could 'retire' Batman due

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 22

to mere old age is made a nonsense of. He can't deny what he truly is. In a Gotham gone to hell, a city he no longer understands, the need for order is stronger than ever. Batman must return, and if he needs to use unsavoury methods in this new brutal age, then so be it. Like something from out of a horror movie, Batman would scare his 'enemy', scar them, leave his mark. A hero acting like a villain. A hero doesn't necessarily have to be likeable, argued Miller, believing Batman to be the type of guy you'd want around when you were being mugged, if not someone you'd want to invite back for dinner afterwards.

Many of Miller's early interviews are peppered with references to American novelist and philosopher Ayn Rand, whose celebration of the Romantic ideal forged characters such as Howard Roark in her novel The Fountainhead. Full of uncompromising individuality, Rand's fictional heroes, (and real-life philosophy) also had a huge influence on artist Steve Ditko, whose character Mr A is a particular favourite of Miller's. Steadfastly incorruptible, meting out his own brand of uncompromising justice, seeing no middle ground between good and evil, right or wrong, Mr A's lofty ideals played into Miller's own thoughts on heroism. This would be storyline played out as morality tale, of a man somehow bigger or greater, capable of seeing how bad things were and able to do something about it. Indeed, Batman could be the perfect example of such a capable, stoic individual as, for Miller, the character 'only truly works if the world he inhabits is a malevolent and frightening place'.

That 'malevolent and frightening place' felt, until recently, only too real for Frank Miller himself.

Having moved to New York from his Maryland home to pursue a career in comics, his Daredevil work was produced as his life in the Big Apple unfolded, still yet to fully inform his work. In sharp contrast The Dark Knight Returns would come to pass following his relocation to the West Coast, with Gotham City based on his full real-life New York experience. The fear of violence felt on a daily basis living in New York had began to suffocate him, having himself been the victim of several muggings. Angry and paranoid, Miller would sit at home and stew watching Clint Eastwood movies, later talking of the frustration and anger he felt, the loss of power, the feelings of disgust that decent New Yorkers felt obliged to carry around extra cash in anticipation of bribing off muggers. For him Batman's hopeless, gone to hell Gotham was based on a future he could clearly see just around the corner, and if returning to his roots inherent in the pulps and characters such as 'the Shadow', his Batman would also have to adapt to the harsh realities of that present and near future. His methods would change. The Batmobile would become a thirty foot tank.

This was not going to be anything like Adam West.

TRIUMPHANT

A four-part limited series of 48 pages each was agreed on, with Miller later claiming to have cut around a hundred pages of scenes. A 'prestige format' (regular sized but with square binding, no adverts, utilising the same quality paper stock used on Ronin and considered the very best for the time) would, both he and DC believed, ensure the book would be taken beyond the realms of the regular monthly Batman titles and their younger readership. Miller would take on both script and pencilling himself, calling on people he knew he could rely on and trust for the other roles. Klaus Janson could ink Miller's pencils better than anyone, with the two men having built up a solid working bond over the years on Daredevil. Lynn Varley, who had worked with Miller on Ronin, gets credited with 'colours and visual effects'. (In an industry that produced its wares on the cheapest, most piss-poor paper imaginable, both Miller and Varley were keen to explore the possibilities of colouring). Varley's groundbreaking work would go on to have a profound impact on the finished look of each book. Miller's own sense of storytelling had also moved to another level, with his scripts honed, dark, yet full of wry social commentary and, often overlooked, not a small amount of humour.

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 23

His innovative use of continual TV reportage and commentary quickly immersed the reader into Gotham's skewered world, with his art had evolved into a 'blockier,' more scratchy style, enhanced as ever by Jansons gritty inking. Each book utilised a 16-panel page grid, making everything feel tight and claustrophobic. From the very first page you're right there at that racetrack and sharing that near death experience, before cutting to Gotham sweltering in the unbearable heat.

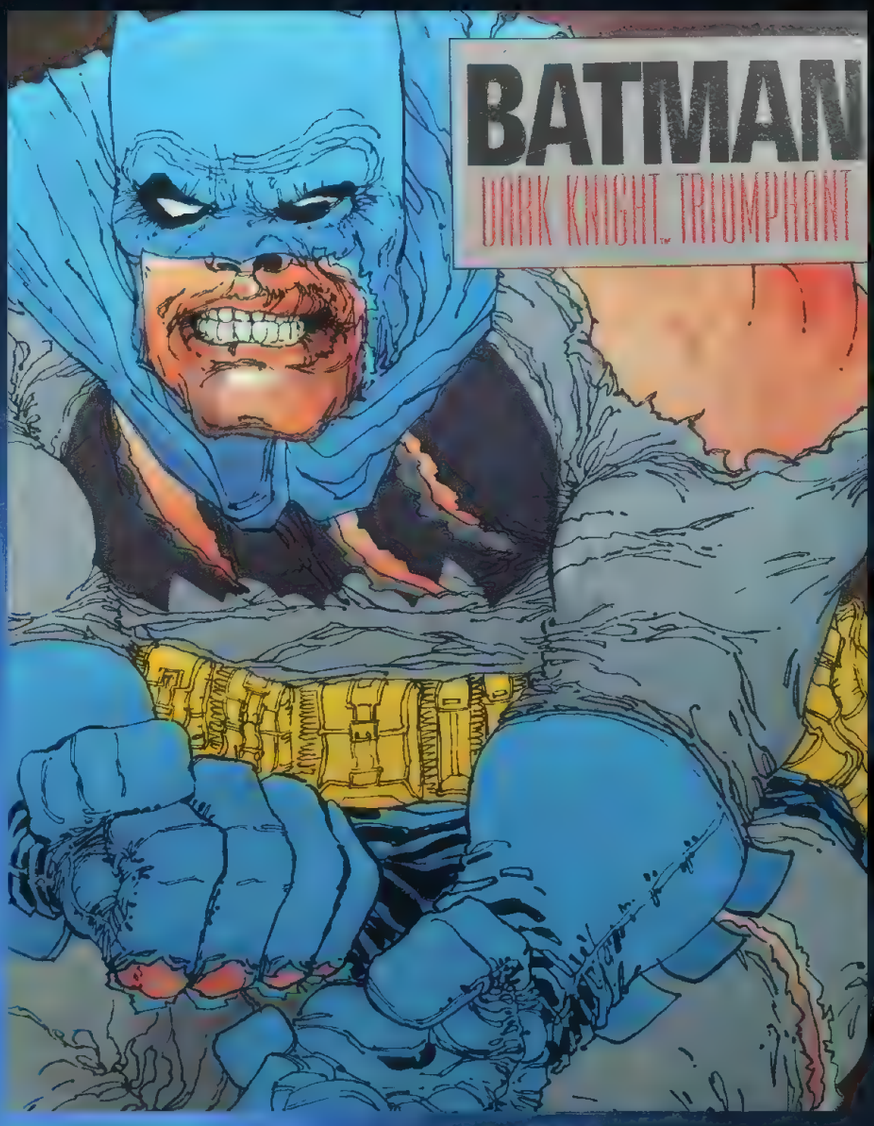
Now in his fifties and with Batman 'retired,' Bruce Wayne describes himself '...a dead man. Ten years dead' in '...a city thats given up'. All sense of public morality or social cohesion seems to have vanished, and all the time, inside him, the 'real' man churns, fighting to be freed. 'The fiercest survivor, the purest warrior' simply refuses to lie dormant while there is so much that remains to be done. Nothing now but an urban legend, The Batman remerges, laying siege on Gotham's underworld and conducting nothing short of 'holy war'('I smell their fear... and it is sweet'). He barks at a chasing police squad car to leave him to deal with criminals holed up inside an abandoned warehouse ('These men are MINE!') and while the older experienced officer knows best, the young rookie can hardly believe what he sees ('You've... crippled that man'). Batman's response ('He's young. He'll probably walk again') is the first sign that there's a new game changer in town.

One night of retribution is all it takes for the media to go into meltdown, arguing over the rights and wrongs of his actions on live tv. He's portrayed as saviour, vigilante, champion and madman. The 'Council of Mothers' petition the Mayor to issue a warrant for his arrest while the 'Victims Rights Task Force' petition to have his actions sanctioned. The Mayor sits on the fence, deliberating, as the world either condemns or endorses him. Later, when the new Police Commissioner is installed and issues a warrant for his arrest, he'll become a wanted man and hospitalise twelve police officers. He never once apologises for his actions. He'll take on the gangs, robbers, rapists, the police and the US government if need be, and while the media argues, discusses, dissects, and the villains make threats and the politicians duck and dive and pass the buck, it's him alone who acts. It's Batman versus the world; a terrorist superhero.

It's in the second book, The Dark Knight Triumphant, where Miller really examines the concept of the hero and how a sudden (re)emergence of a figure like Batman would affect the world. There's copycat attacks, violent retribution by victims and peaceful, quiet shopkeepers now armed and prepared to kill. Gotham is nothing short of being a war zone while the wider world itself seems on the brink of a nuclear war. This all seemed prescient even in the UK at a time of heightened 1980's Cold War tensions and 'Protect and Survive' public information films, as well as the increasing social tensions of a decade that began and ended with large scale inner-city rioting.

Batman realises that the reign of terror by the 'mutant gang' can only be stopped by targeting their ferocious leader, but in doing so he's initially beaten, his old ways and old age running up against a new breed of brutal, savage ferocity. He knows however that the only way forward is to beat the gang leader in hand to hand combat, in full view of the watching world. That he goes back for more isn't a testament to bravery per se, but simply that he knows there's no other option. Encapsulating this theme, the cover to the second book was Miller's own personal favourite, showcasing a Batman that 'just looks so beaten up, showing he can also take more than he can give - although he can give quite a bit'.

As well as successfully updating familiar characters such as Harvey Dent and the (outgoing) Commissioner Gordon, Miller would be particularly proud of his take on Robin. Thirteen year old Carrie Kelley turns her back on her 'normal' life and what



remained unseen but seemingly neglectful, stoner parents ('Hey, didn't we have a kid?') to assist Batman in his fight to restore order. Incoming Police Commissioner Ellen Yindel, whose first act is the issuing of that warrant for Batman's arrest, also quickly adds child abduction to the list of his crimes). A normal, teenage girl [illegible] assisting with defining the slang and speech patterns of her and the many teenage gang members) she manages to save Batman's life more than once, and Miller was justifiably proprietorial of his take on the character, requesting that DC refrain from using her in any other books. In at least one of the major interviews given to the fan press prior to launch, he ensured that it was Carrie alone that graced the cover. Yet as pleased as he would be with the character, Miller knew that in dealing with a cultural icon such as Batman there were two others he just couldn't ignore.

HUNTED

As the most prominent and popular bat villain of all, the Joker demanded a seat at Miller's banquet. The character had long made a successful transition from the cornball, slapstick antics of yesteryear to the more anarchic, sadistic persona well known today. Continually drawn into obsessive conflict with the Caped Crusader, he'd become the perfect foil to Batman's need for order, and Miller's own treatment sees both men stuck in their rigid dichotomy, order versus chaos, whilst somehow inexorably drawn together. Both see themselves reflected in the other, their personality disorders, their own forms of 'madness', the labels of 'monster'. Miller's outspoken psychiatrist character, Doctor Bartholomew Wolper, long blaming Batman for inspiring the heinous crimes of others, becomes just one of the 206 people slain as an incarcerated Joker makes his escape after appearing as a tv talk show guest. He goes on a further killing spree, safe in the knowledge that Batman will hunt him down, and beats up a defenceless Selina Kyle. The trail leads to the Gotham Funfair, where families enjoying a day out all unsuspectingly line up for further slaughter. The Joker revels in the hunt ('... no. I don't keep count...but you do, and I love you for it') yet even he seems taken aback by the ferocity of Batman's attack, who's not in the mood to be diverted by the Joker 'playing the old games' and hiding behind smoke bombs. There's grand irony in seeing the Joker flee, declaring Batman 'out...of your mind', both men heading for the denouement of their ages old battle in, of all places, the Tunnel of Love.

In making any definitive statement about 'superheroes' Miller also knew that Superman would need to show up. He's the figure that started it all and the reason all of this was possible in the first place. His very name defines the job description. The final book, The Dark Knight Falls, had been written in Miller's head for years, with the remainder of the storyline coming together over time to meet up with the finale. Superman has become a kind of federal agent, subservient to the Government, after earlier events have taught him to lay low and follow orders ('...every year they grow smaller. We must not remind them that giants walk the earth'). In complete contrast the new commotion in Gotham is due to a figure who could never lay low and follow orders. As things spiral out of control Superman is inevitably sent in to put a halt to proceedings. Both men have a sense all along that this moment would come and Batman, in particular, has prepared for it.

Things may have changed now, but at this early stage in his career it's fair to say that Miller really puts Superman through the wringer. There's something ridiculous about the way he's portrayed in those full page depictions, and the storyline seems to take great glee in him continually being beaten to a pulp. An interviewer would later feel the need to ask about this, following even further Man of Steel pummelling in Miller's Dark Knight sequel of 2001. The writer admitted there was an 'element of comeuppance' to proceedings, with Superman's very presence seeming to suggest an element of 'well, I can fly...and you can't'. (His feelings towards the character seem to have mellowed over the years; the upcoming, much anticipated Superman: Year One may prove the point.) Superman implies benevolence as opposed to The Batman's malevolence, and Clark clearly seems to be holding back here, even if Batman clearly brings out the worst in him. When it comes to taking sides

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:03 Page 25

it's Batman who recruits an elderly Green Arrow, who relishes the chance to take a shot at 'the big blue schoolboy'. It's also Batman who seems in (almost) complete control of events throughout their historic battle, culminating on that filthy patch of street where his parents died.

FALLS

Comic fans love to argue about the minutiae, and even before Will Eisner's A Contract With God (1978) there were, apparently, 'graphic novels'. What is unarguable is that even a groundbreaking work such as Eisner's remained the sole preserve of an insular comics fandom, an impressive fish in a very small pond. It's only after 1986, as Watchmen unfolded, with the growing reputation of Maus, with Miller's take on Batman, then eventually all three going on to have the complete works collected in single volumes, that comics truly 'broke out' of that small pond to reach the mainstream. The wider public suddenly became aware that this 'kid's stuff' was… well, it was actually quite good, yet they still seemed to need a pass to allow themselves permission to guiltily indulge, to actually be seen with copies of these things on the coffee table or on the bookshelf. Welcome then, to the time when the comics finally 'grew up.'

Such a misconception is of course nonsense. People in countries such as France or Japan had long thought reading comics as a more than worthy adult pursuit. It's only in the likes of the US (where the superhero genre predominant) or the UK (with its rich heritage of perceived 'childish' humour titles) that a general public needed to be told 'it's OK…you can read this stuff now'. Once legitimised, Maus: A Survivor's Tale was free to win its Pulitzer Prize in 1992, Watchmen free to make Time Magazine's 100 Best Novels Ever list, and The Dark Knight Returns (as the collected work became labelled) free to redefine the rulebook for a whole genre and industry.

For better and for worse, comics have never recovered from these events. On the positive side, 1986 opened up opportunities for a huge variety of work, now available in the most accessible of places. Go into any reputable high street book store and you'll be greeted with its 'graphic novel' section, the best of which go beyond the usual Marvel/DC collections and feature work by many fine creators on almost any given subject. Even within the confines of those 'Big Two', Neil Gaiman's near contemporary Sandman is just one fine example of a work that probably never would have been conceived or allowed the time to bear fruit just a few years earlier.

The downside is that for far too long huge swathes of the industry tried to replicate past success. Lesser talents than Miller, Moore and Spiegelman repeated the same old riffs, with even more grittier, more earnest, more violent, more 'realistic' storylines becoming the norm. There were notable exceptions, of course there always are, but the superhero genre in particular suddenly seemed stuck hitting the same old notes. Frank Miller and Alan Moore even became the focus of some peoples ire, seen as being to blame for cursing the world with endless earnest, serious, dark superheroes. It's hardly their fault that for years an entire industry has offered little more but diluted versions of storylines they happened to write some thirty years previous.

When Tim Burton's Batman became the huge box office hit of 1989, pop culture went completely 'bat crazy'. Anyone around at the time might remember the blaze of publicity, the slew of merchandise, and almost everyone in the western world wearing a Batman chest emblem t-shirt. And the impetus behind this new huge cultural icon? If anyone missed joining the dots, Burton himself made it crystal clear, telling the Boston Globe the inspiration behind his take on the character lay in 'the new dark comics.' He'd read The Dark Knight Returns, and it was a Dark Knight, rather than a Caped Crusader, who opened the door to today's superhero box office bonanzas.

Cookery… Sport… British History …You glide past each section across the thickly carpeted floor, the refreshing breeze of the air conditioning stroking your face. From out of the silence, the impassivity, you're desperately seeking something different, something…visceral. You pass the classics you already know so well; Jane Eyre and Moby Dick and A Tale of Two Cities and War and Peace…past Science Fiction…Horror. Then it finally hits you. The Unknown. A whole section of…what? 'Graphic… Novels?' Strange looking tomes, colourful, with strange, large fonts on the spines, all lined up neatly on the oak panelled shelves. Maybe somewhere here is that something different that…but there's just so much of it! Where to begin? How to sort the wheat from the chaff?

You stop a passing member of staff and ask if they have any recommendations. He just stares blankly at the display for a while and says he's really not too sure, but he goes off to find a colleague who might be more versed in the different titles. She arrives, still munching on the remnants of a sandwich, but seems only too happy to help.

'How about this, nominated for the Booker Prize?' she splutters. Hmm…Sabrina… interesting, but maybe…oh whats this?

'Ah, Neil Gaiman', she replies, 'Sandman. Just wonderful. Or this…?'

She hands you something called 'The Complete Maus' and you quickly flick through it. It looks a bit…grim.

'Watchmen?'

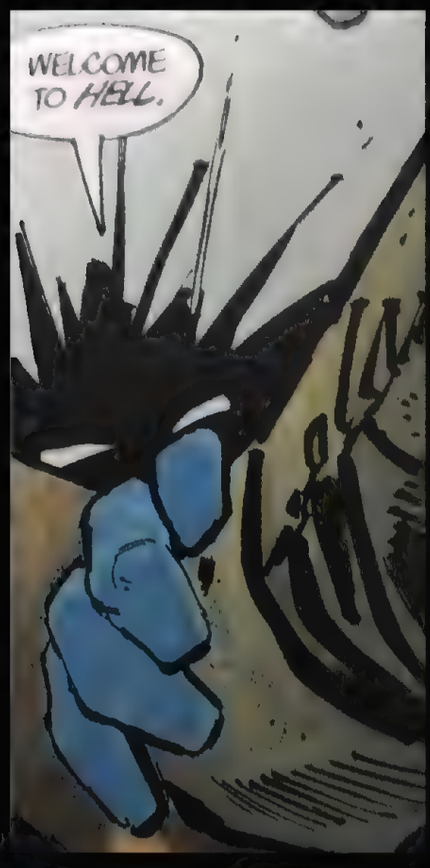
Ah, no, seen the film. Awful.

'Ah, then there's this?'

'Dark Knight Returns Thirtieth Anniversary Edition'. Ah…Batman! Yes. You know all about him of course. Christian Bale is really rather good. Let's give it a whirl.

Over the next few months, whenever you find a spare moment you trawl through your new purchase. It's…OK. You thought the idea of Batman being some old guy was a bit silly at first, but then Ben Affleck must be nearing fifty himself now, right? The artwork's a bit messy and it's hard to follow in places. You skip all the talky bits with the really big word balloons and get straight to all the action stuff. It's not bad. Nothing you wouldn't expect from a Batman yarn, but yeah…it's a good read, all told.

Good enough.



Author: Peter Gouldson | **Twitter:** @gouldp7070
All Images: ©2019 DC Comics, Inc. All Rights Reserved

SILVER REALM COMICS
UNIQUE LEGO INSPIRED FRAMES
WITH MANY CHARACTERS AND COMIC COVERS TO CHOOSE FROM
FOR MORE INFO CONTACT JASON ON 07957 165 292
INFO@SILVERREALMCOMICS.COM
WWW.SILVERREALMCOMICS.COM
@SILVER REALM COMICS
@SILVERREALMCOMICS
@SILVERR_COMICS
www.toffee-design.com

THE POWER PACK OF KEN REID!
COMPLETE REPRINT COLLECTION OF HIS STRIPS IN WHAM!, SMASH! AND POW!
Frankie Stein • Jasper the Grasper
Queen of the Seas • Dare-A-Day Davy • The Nervs
KEN REID!
HIS COMPLETE WHAM!, SMASH! AND POW! STRIPS
Volume 1: FRANKIE STEIN and JASPER the GRASPER
Get your copy on eBay or from online store
https://www.kazoop-comics-shop.com/
Contact the publisher at irmantas.po@gmail.com

THE GREAT BIG COMIC SCENE ANNUAL 2019
READ FOR FREE
TO THE DEATH
FORGED BY FIRE
Read for FREE the 320 page
Great Big ComicScene Annual 2019
on Comichaus at Comichaus.com/app
COMIC SCENE ANNUAL 2019

COMIC SCENE
THE PODCAST
Catch up with the ComicScene Podcast
12 episodes including our report
from San Diego Comic Con
at soundcloud.com/ComicScene
or Spotify & iTunes.
Presented by Phillip Vaughn

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:04 Page 27

MILFORD-GREEN

Prettiest Village in the British Empire, 1897

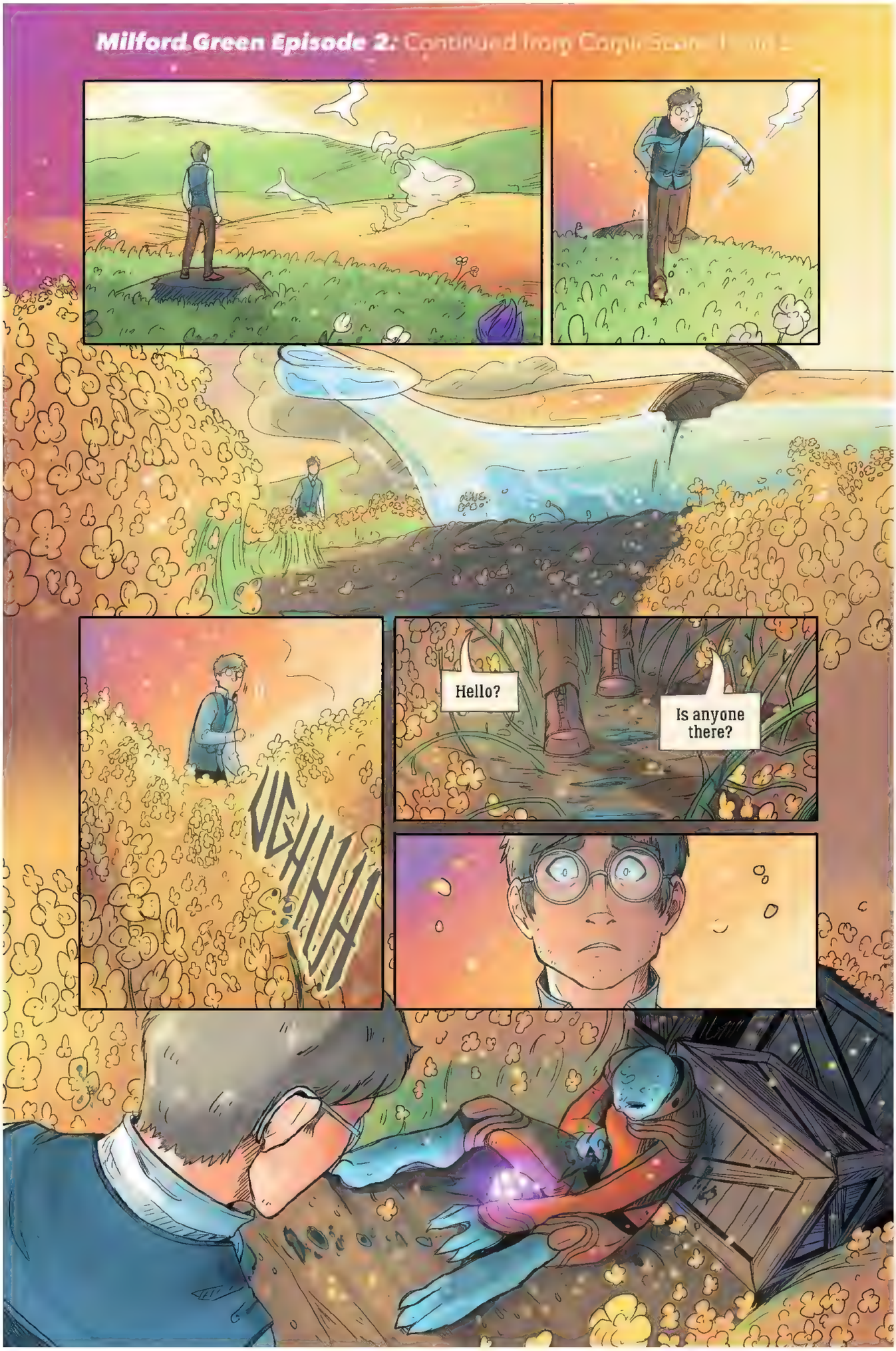
Written by Samuel George London (@SamuelGLondon)
Artwork by Mikael Hankonen (@YearInHereafter)

Print and digital copies available from www.SignalComics.com

THE STORY SO FAR:

Socially awkward Victorian inventor, Alfie Fairfield, was winning a village bicycle race right up until the home straight when a spring came loose and he crashed. Licking his wounds both physical and emotional, Alfie's next door neighbour gave him a draft of his latest book to read. Atop of his favourite hill he finished the book as he sees something shoot across the sky...

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:04 Page 28



This will be a shock to you, but there are hundreds of planets in our galaxy with intelligent life.
I'm Special Agent Fandalg. On a secret mission on behalf of the United Galactic Alliance.
Approximately one Earth hour ago near the planet you call Saturn, my ship was shot upon by an evil species known as the Cinux...
...because I have this.

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:04 Page 30

It's called the Weran - and in the wrong hands it has the power to destroy an entire planet.
What...? How...?
There's no time to explain. All you need to know is that the Cinux will be here soon.
When they arrive you must eliminate them, take their ship and fly the Weran back to the United Galactic Alliance.
This device will guide you there.
Eliminate?
Fly?
Special Agent Fan... whatever your name is, I really don't think I'm the right man for the job.
I'm an inventor, not a soldier.
Err...
...Hello?
CHATTER! CHATTER!

Later that evening...
<Lord Katov, the Weran doesn't appear to be here.>
<We've found Fandalg's body and I've absorbed what I can. Seems he had a long and painful death but managed to learn this planet's language from someone before he died>
<Shall I contact headquarters to let them know, my lord?>
<If you wish to let them know that we've lost the Weran, which is punishable by death, please be my guest.>
<Otherwise, I suggest we keep it to ourselves. The Weran can't be far and whoever has it - is only human.>
<I need to be able to speak this planet's pathetic excuse for a language.>
<Nulas, come here.>

THUCK

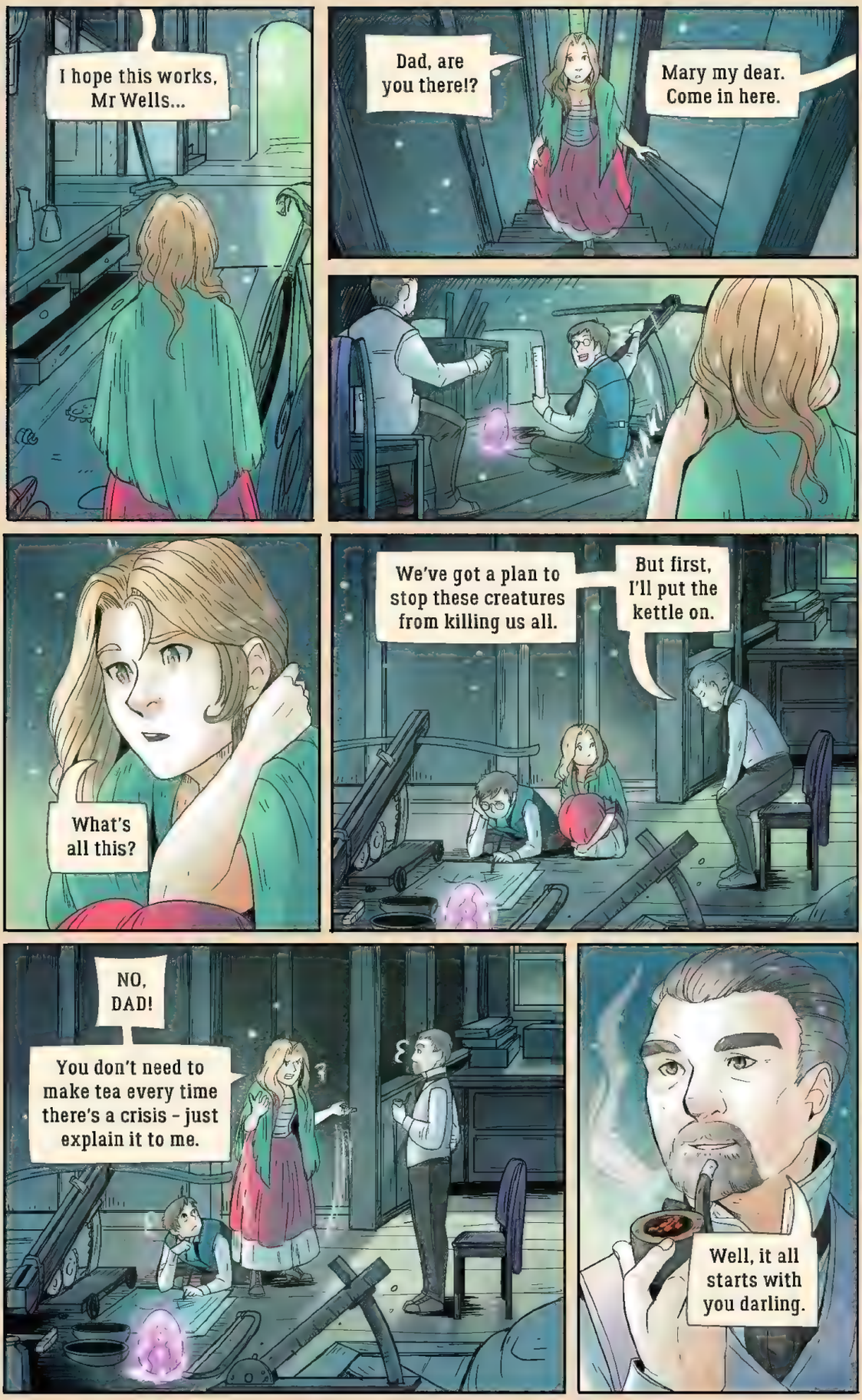
People of Earth, you are not alone in this galaxy.
This object has been stolen from us. Whoever returns it will be given a reward beyond the riches of your Queen Victoria.
IF it is not placed in the middle of your village square by sunrise, we will execute you one by one until it is returned.
Reward or execution - you decide.
I'll put the kettle on.

<Very well said my lord, but wouldn't it be easier to just kill them all first and find the Weran ourselves?>
<IF we kill them all now, it would take us days to find it. This way, we tempt one of them to betray their fellow humans and find it in a matter of hours.>
<And when we have the Weran back in our possession - that's when we kill them all.>

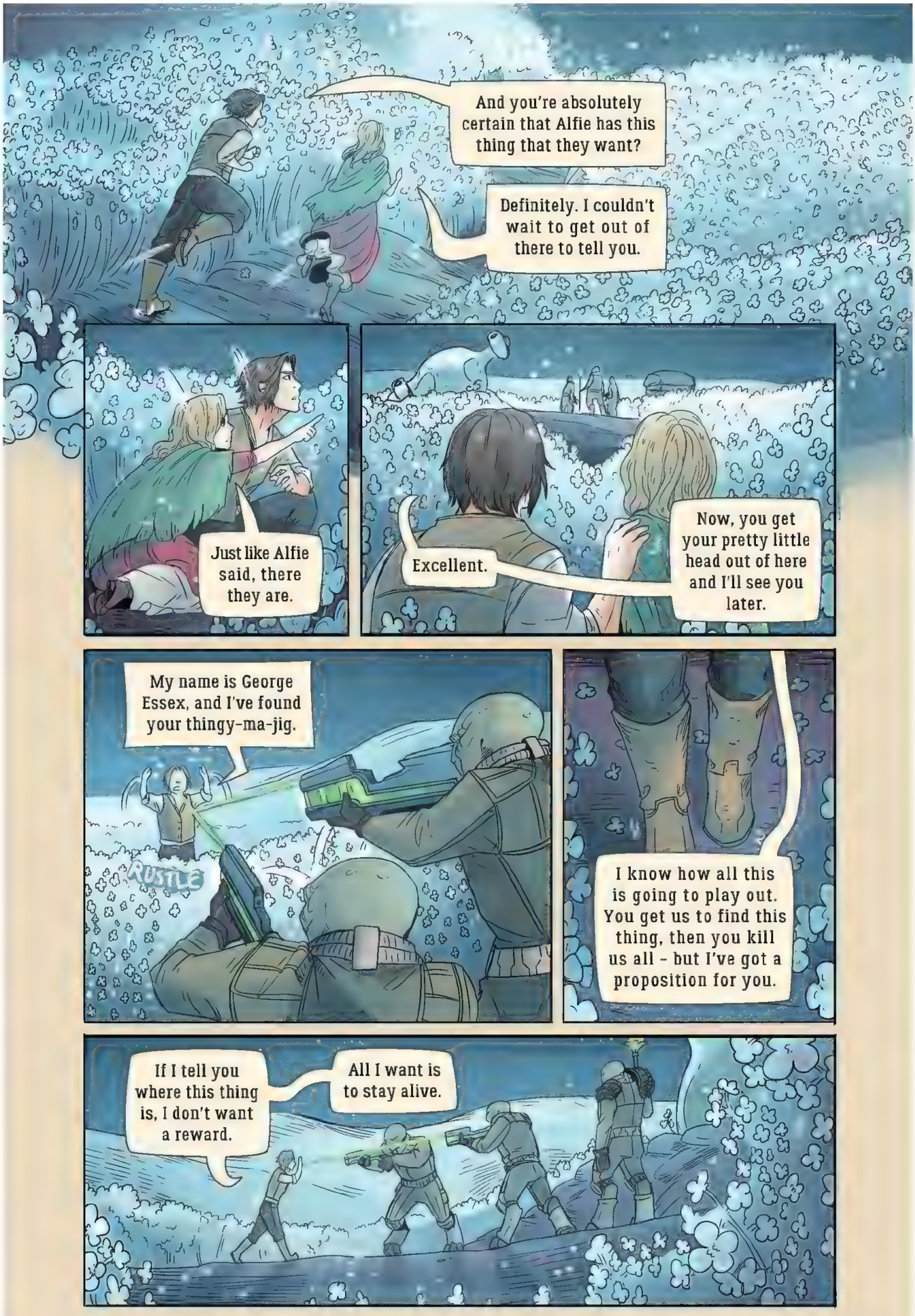
How can such a small thing have the power to destroy an entire planet?
I'm not sure, Mr Wells.
All I know is that we can't let the Cinux get their hands on it. Otherwise, we're all doomed.
So what do you think we should do?
I think we do what this "Fan" chap requested. Eliminate the Cinux and take this Weran object back to safety.
But how?
How are we supposed to kill creatures from another planet?
Not to worry lad - I have a cunning plan.

DAD!?
Dearest Mary,
I am next door with Alfie. Please join us as soon as you read this.
Love, Dad

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:04 Page 37


I hope this works, Mr Wells...
Dad, are you there!?
Mary my dear. Come in here.
What's all this?
We've got a plan to stop these creatures from killing us all.
But first, I'll put the kettle on.
NO, DAD!
You don't need to make tea every time there's a crisis - just explain it to me.
Well, it all starts with you darling.

Dave, Baz - you search the Jones' farm.
Ned, Gav - search the MacGregor's.
GEORGE!
Can I have a word please?
Mary, my sweetheart - what is it?
Right, the rest of you start on King Street - search every house!
Then we'll meet back here.


And you're absolutely certain that Alfie has this thing that they want?
Definitely. I couldn't wait to get out of there to tell you.
Just like Alfie said, there they are.
Excellent.
Now, you get your pretty little head out of here and I'll see you later.
My name is George Essex, and I've found your thingy-ma-jig.
RUSTLE
I know how all this is going to play out. You get us to find this thing, then you kill us all - but I've got a proposition for you.
If I tell you where this thing is, I don't want a reward.
All I want is to stay alive.

This the house?
That's the one.
THUK
Good. Go get the Weran.
<Nulas. Sudal. Follow him.>
KNOCK KNOCK
HELLO!?
CHUK
KNIRR...
THWACK

THUMP
<THEY WERE EXPECTING US, MY LORD. SUDAL IS DEAD.>
Lord Katov, I didn't have anything to do with this! You have to believe me!
Silence human!
<Things are about to get interesting.>
They've seen us.
Let's go back inside.

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:04 Page 42

WOW! IT'S POW! THE COMIC OF NOW!

CORKER!

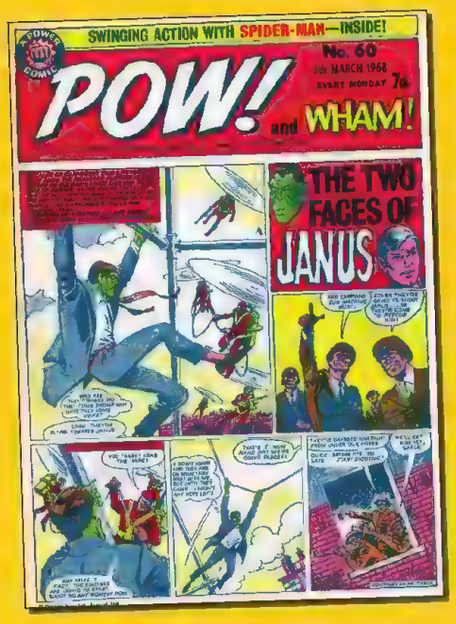
Pow! was the third in the quickly expanding line of weekly 'Power Comics' published by Odhams in the 1960s. Like its predecessors Wham! (1964) and Smash! (1966) it carried a mixture of funnies, adventure strip, and Marvel reprint. In Pow's case, the American reprint was in the form of The Amazing Spider-Man, and Nick Fury, Agent of SHIELD (sometimes replaced by Sgt.Fury and his Howling Commandos). Great news for readers, as it was where many of us discovered Marvel characters. Good for the publishers too, as those pages of reprint meant they could operate the comic on a relatively low budget.

Pow! No.1 arrived in UK newsagents on Saturday 14th January 1967 (cover dated for the following Saturday, as all comics were back then). With its exciting free gift of a 'Spider-Matic' cardboard gun (with cardboard discs as bullets, propelled by an elastic band), the comic's 28 pages introduced us not only to Spidey and Fury but also to a lot of homegrown characters too. The adventure strip The Python was a traditional mystery action serial that saw two explorers encountering (and later controlling) a giant robot snake. Another serial featured young time traveller Jack Magic, although its short run would suggest that this fairly run-of-the-mill series wasn't too popular with the readers.

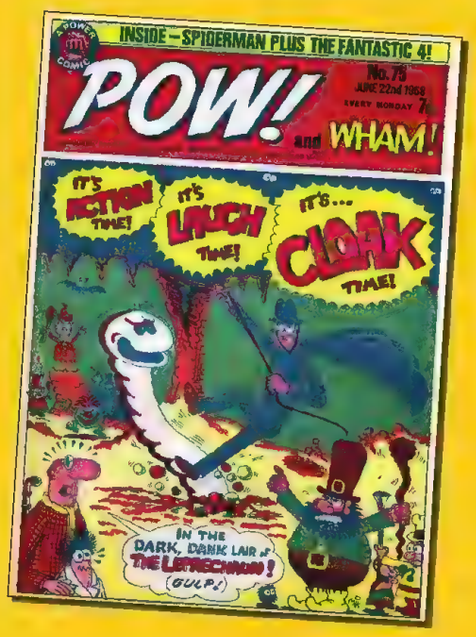
The Power Comics tended to work best when their originated characters had a bit of an edge to them. Case in point the humour strip The Dolls of St.Dominics, set in a girls' school and with obvious influences from the St.Trinians books and movies. The Dolls were a wild bunch, smoking in class, intent on defying the authority of their teacher Miss Bolster, whilst also being smitten by any man from the local builders to pop star Englebert Humperdinck. Perhaps too racy and outrageous to appear in a comic today, The Dolls of St.Dominics was drawn by Ron Spencer, one of the artists commissioned to "ghost" in a Leo Baxendale style after Leo stopped freelancing for the company the year before.

FURY OF S.H.I.E.L.D. IS BACK!
POW!
No. 44
EVERY MONDAY
7d
STARTING TODAY! THE UNFORGETTABLE, SCALP-TINGLING TALE OF
EXPERIMENT X
...MEET DOCTOR MORS, ITS SINISTER LEADER, RUTHLESSLY DEDICATED TO EXPLORING THE DANGEROUS UNKNOWN...
...GASP AT THE MIND-NUMBING HAZARDS OF THE VERY FIRST, FANTASTIC EXPERIMENT X ... INSIDE!

Another Baxendale-imitator was Mike Brown, who handled the artwork on The Group, a team of kids who operated from their shed, and was clearly inspired by The Beezer's Banana Bunch. In Leo Baxendale's autobiography 'A Very Funny Business', Leo revealed that although he was working for Fleetway at the time, he was also 'moonlighting' secretly for Odhams, with Mike Brown inking his pencils in Smash! It's uncertain whether this also applied to The Group in Pow! as Leo never said he contributed to that comic.



The highlight of the comic for many readers was the back page strip, Dare-A-Day Davy, by the wonderful Ken Reid. Each week, readers were invited to send in their outrageous "dares" for Davy to try in exchange for a one pound postal order for any that were used. Although conflicted by his conscience, Davy couldn't resist a dare, which usually led to him suffering great pain and catastrophe. Only Ken Reid could pull this off and make its violent slapstick hilariously funny. One episode, showing Davy kissing a skeleton he'd exhumed from a grave, proved too much even for Odhams and was rejected. However, it has recently seen print in the superb Ken Reid Power Pack books published under licence by Irmantas Povilaika.



Another risk-taker was Kicks ("He'll do anything for kicks") drawn by Graham Allen. Although far less manic than Dare-A-Day Davy, Kicks still indulged in things that would shock today's editors, such as smoking his dad's cigarettes or throwing the TV into the canal.

Like its companion comics, Pow! understood the zeitgeist of the 1960s and knew that spies and secret agents were cool and groovy. Wham! had Eagle-Eye, Junior Spy, Smash! had The Man from BUNGLE, and Pow's initial offering was Wee Willie Haggis, The Spy from SKYE. Sadly, this Scottish-themed character seemed a weak strip compared to its contemporaries, but Willie would soon move aside for a new super-spy in the form of The Cloak.

> "It was the imaginative ideas and the exciting situations that attracted the readers"

Creator-owned by Mike Higgs, The Cloak was submitted to Odhams on spec by the artist, and the editors immediately commissioned Mike to produce it as a two-page serial every week. Choosing not to follow the usual Baxendale style, Mike Higgs forged his own path, inspired by the work of artists such as Chester Gould and Peter Maddocks, he brought something unique to British comics. Only in his early 20s at the time, Mike would be the first to admit that his style was raw initially, but the editors "Alf and Bart" (Alf Wallace and Bob Bartholemew) wisely gave him the opportunity to develop. Any weaknesses in the early strips didn't matter anyway. It was the imaginative ideas and the exciting situations that attracted the readers. Higgs had created a comedy-adventure strip that pitted the black-garbed Cloak and his sidekicks against bizarre villains such as No-Face and Deaths-Head. Combining espionage, superheroics, and a touch of sorcery, it became a huge hit with the readers, even displacing Spider-Man from the covers on a few occasions.

Pow! offered great variety in its content; irreverent humour, superhero action, and a dose of horror with the chilling Doctor Morg of 'Experiment X' drawn by Eduardo Feito and the unsettling humour strip Nobby's Night Mares by Lewis Williams. After its first year, Pow! absorbed Wham! comic, replacing SHIELD with The Fantastic Four, and starting a new horror strip, The Two Faces of Janus. Initially drawn by Sahap Ayhan and later Francisco Fuentes, Janus was Cliff Adam, whose face had become "evil" due to a curse. Subsequently, the public judged him by his looks and he became a wanted man. Crazy stuff!

Compared to its slicker rivals such as The Beano and Lion, Pow! looked cheap and crude, but that was part of its appeal. It was a highly competitive time for comics in the Sixties though, and Pow! only lasted for 86 weeks before merging into Smash! There were a few Pow! Annuals too, with the most interesting being the 1971 edition. Its contents featured all new superheroes such as Magno, Master of Magnetism, and Aquavenger. Characters never seen before, or since… except for The Esper Commandos, who made a brief cameo in Rebellion's Vigilant comic last year. Perhaps now that Rebellion own most of the Pow! characters we'll see a few more return in the years to come!

Author: Lew Stringer | Twitter: @lewstringer | Website: lewstringer.com

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:27 Page 44

CORKER!

MARTHA'S MONSTER MAKE-UP

In late August 1974 the management of IPC Magazines had begun pondering over the feasibility of expanding their roster of children's comics which then consisted of BUSTER, WHIZZER AND CHIPS and WHOOPEE (the latter was recently joined by SILVER AND SHARP). They came up with the idea of having another girl at the home (newly given SILVER AND SHARP had carried the

Make-up, He passed the hold job on the 14th of September 1974 and was paid £40.00 for his work.

The decision to go ahead with the new magazine was made at the end of March 1975 and Bob Paynter, the Editor of WHIZZER AND CHIPS, invited Ken Reid to create Martha's Monster Make-Up as a spare. Ken, offering him £25.00 per page for a week only. Finding the time for this wasn't an issue - Ken was only drawing 'Roger the Dodger' and 'World Wide Wonders' at that point as he had left the 'Faces' strip although he was known to have continued drawing female characters.

'Martha's Monster Make-Up' was about a girl whose discovers a container of Make

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 45

YOU WON'T PULL FACES AT THIS TALE... IT'S A WINNER!
MARTHA'S MONSTER MAKE-UP
HO HO - THIS FUNNY FACE COMPETITION IN "MONSTER FUN COMIC" IS GREAT! I THINK I'LL ENTER FOR IT!
I'M BOUND TO WIN - WITH SOME HELP FROM MY MONSTER MAKE-UP!
PHOTOGRAPHER
ENLARGEMENTS
READY?
NEARLY!
THIS IS WHAT THE PHOTOGRAPHER SAW...
CRASH
TINKLE
SCREAM!
I FORGOT TO TELL HIM MY FACE WOULD CHANGE!
GIBBER GIBBER
I'LL JUST HAVE TO ASK MY OWN PHOTOGRAPH!
AH! HERE'S MY CAMERA AT LAST! NOW TO PUT ON SOME MORE MAKE-UP!
TOY BOX
A FEW DABS LATER...
HERE GOES WITH THE PHOTO!
SNAP!
SILLY ME! THIS IS MY TRICK CAMERA! GLUGG!!
SPLAT
GRAB! GIVE UP!
RAGE
'HAIR'S' A LAUGH... MARTHA BRUSHES WITH TROUBLE!
MARTHA'S MONSTER MAKE-UP
MARTHA AND ANOTHER GIRL WAIT IN THE WAITING ROOM AT T.V. COMMERCIALS STUDIO...
I'M GOING TO AUDITION FOR A "GLAMMO" HAIR SHAMPOO. WATCH ME GET RID OF MY RIVAL
PROMPTER
TRY SOME OF MY MAKE-UP, JUDY!
THANKS, MARTHA! I FORGOT MINE!
RIGHT! LET'S SEE THE FIRST PRETTY GIRL, PLEASE!
THAT'S ME!
AAAAGH! IS THIS IS A JOKE!
SHRIEK! GIBBER!
CLEAR OFF! NEXT ONE IN!
SOB!
HAW HAW!
SO...
YOU GET THE JOB, MARTHA!
FILM STUDIO
OH, GOODY!
THEN...
CAMERA ON!
VIEWERS: SEE THE DIFFERENCE AFTER THIS GIRL WASHES HER HAIR IN "GLAMMO"!
CAMERA No. 1
GLAMMO
THE EFFECT IS TRULY...
GLUB!
FRIGHTFUL! EE-EE-EEK!
BLUB!
GLOOP
OH, NO — I MUST HAVE HAD SOME MONSTER MAKE-UP ON MY FINGERS AND RUBBED IT INTO MY HAIR!
ERK! NO! NOT THAT!
SPLOOP
SPLUTTER
BLUB
GLUMP
SOMETHING'S WRONG WITH THE SHAMPOO! I'LL HAVE TO CUT ALL THIS GUNGY STUFF OFF!
ONE BACK WHEN WE'RE DOING AN AD FOR CURING BALDNESS — OR IF WE NEED SOMEONE TO PLAY KOJAK'S DAUGHTER!
EXIT.
SNARL! MUTTER!

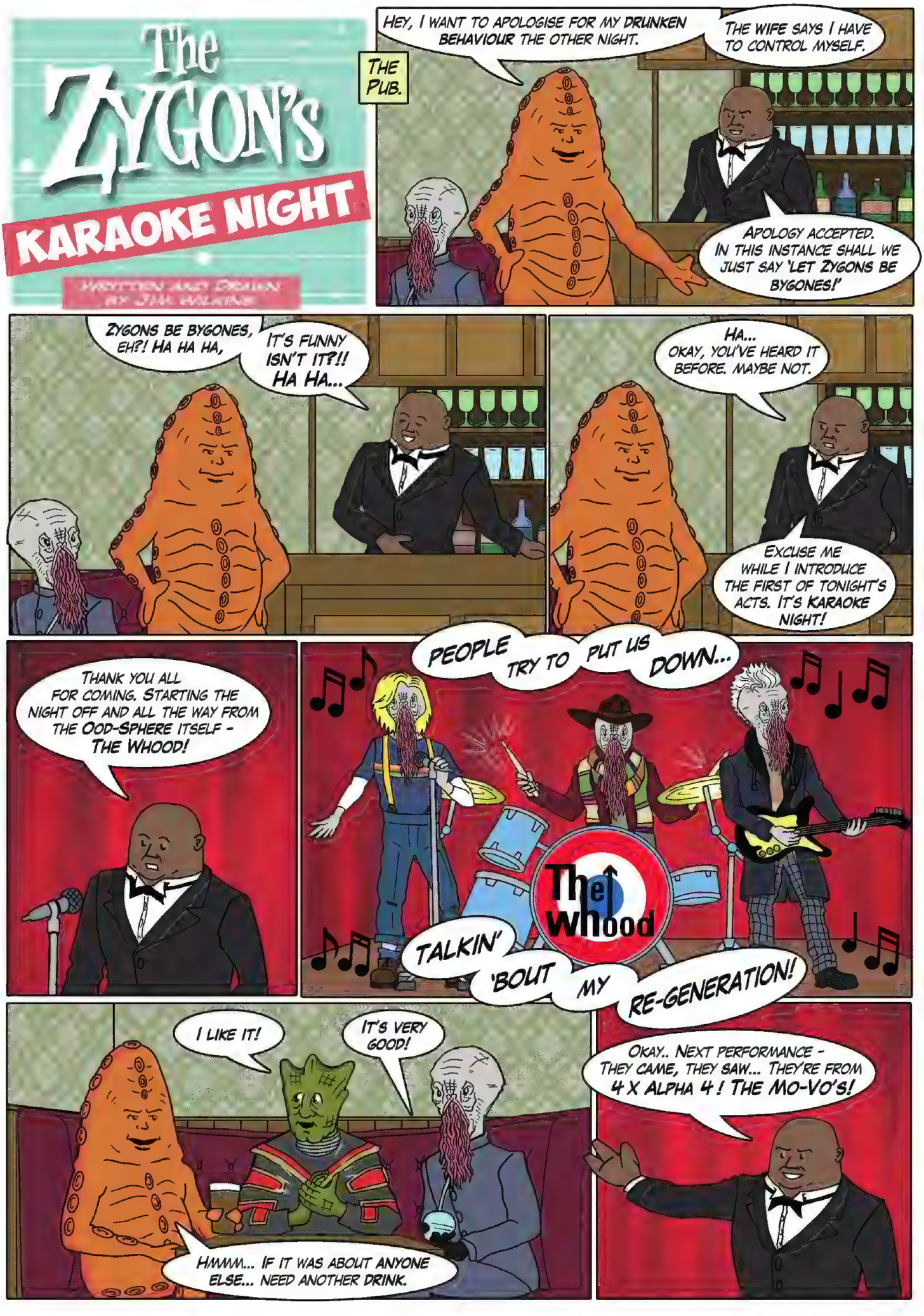
"

...the strip ran up **88 episodes**, and nearly all were illustrated by **Ken Reid.**

IT'S A 'TREE'MENDOUS TALE... SOME MEN ARE FOR THE CHOP!
MARTHA'S MONSTER MAKE-UP
BOSS!
TREK! THEY CAN'T DO THAT.
I'LL FLIP SOME OF MY MONSTER MAKE-UP ON TO THE TREE!
YEEAAGH! THE TREE'S HAUNTED! I'M GETTING OUT OF HERE, BOSS!
GOSH! I DIDN'T KNOW WHO THAT WAS! BUT OUR TREE'S SAFE NOW!
GRABBY
B-BUT IT DIDN'T LOOK LIKE THAT A MINUTE AGO, HONEST!
OH, NO! THE EFFECTS HAVE WORN OFF!
BACK TO NORMAL
SORRY ABOUT THIS, BIRDIE! BUT WE'LL HAVE TO REALLY SCARE THOSE TWO!
?
!
YIKES! I'M TURNING INTO ONE OF THOSE PTERODACTYL THINGS!
SKREEE-E-E-K!
YAAAH! A MONSTER BIRD! I'M OFF!
SWOOP!
SUCCESS AT LAST!
BUT...
WHAT MONSTER BIRD? IS THAT IT? GARN! I'LL SAW DOWN THE TREE MYSELF!
CRUMBS! WHAT DO I DO NOW?
I'LL TOSS MY MONSTER MAKE-UP ON THE SAW-BLADE ... THAT MIGHT DO IT!
VEEEARR! THE BLOKE'S GOT MONSTER TEETH!
WHAT?!
CLASH!
SNAP!
CRASH!
WAAH! THEY CAN KEEP THEIR TREE!
THANKS, MARTHA!
HEE, HEE! THEY WERE CHOPPING UP THE WRONG TREE! WISH THEY TACKLED MY MONSTER MAKE-UP! I SAW TO THAT!

The ZYGON's KARAOKE NIGHT

Written and Drawn by Jim Wilkins


THE PUB.
HEY, I WANT TO APOLOGISE FOR MY DRUNKEN BEHAVIOUR THE OTHER NIGHT.
THE WIFE SAYS I HAVE TO CONTROL MYSELF.
APOLOGY ACCEPTED. IN THIS INSTANCE SHALL WE JUST SAY 'LET ZYGONS BE BYGONES!'
ZYGONS BE BYGONES, EH?! HA HA HA,
IT'S FUNNY ISN'T IT?!! HA HA...
HA... OKAY, YOU'VE HEARD IT BEFORE. MAYBE NOT.
EXCUSE ME WHILE I INTRODUCE THE FIRST OF TONIGHT'S ACTS. IT'S KARAOKE NIGHT!
THANK YOU ALL FOR COMING. STARTING THE NIGHT OFF AND ALL THE WAY FROM THE OOD-SPHERE ITSELF - THE WHOOD!
PEOPLE TRY TO PUT US DOWN...
The Whood
TALKIN' 'BOUT MY RE-GENERATION!
I LIKE IT!
IT'S VERY GOOD!
HMMM... IF IT WAS ABOUT ANYONE ELSE... NEED ANOTHER DRINK.
OKAY.. NEXT PERFORMANCE - THEY CAME, THEY SAW... THEY'RE FROM 4 X ALPHA 4 ! THE MO-VO'S!

AH
HA
HA
HA
STAYIN' ALIVE
STAYIN' ALIVE
YAY! BRAVO, BRAVO!
GET ME ANOTHER ZUBB!
I THINK YOU'VE HAD ENOUGH.
AND NOW... IF HE CAN ACTUALLY WALK IN A STRAIGHT LINE TO THE STAGE - OUR VERY OWN ZYGON JOE!
YO... I DON'T KNOW WHICH OF THESE MICROPHONES I GOTTA USE, SO I'LL JUST USE THE ONE IN THE MIDDLE.
AND NOW, THE END IS NEAR...
AND SO I FACE...
THE FINAL CURTAIN...
ZZZzzzzzzzz...
THUD!
I SUPPOSE I'D BETTER TAKE HIM HOME. HIS WIFE WILL BE OVER THE MOON!
GOOD. I'LL GO AND GET THE TRANSPORT.
MUM... DAD IS SLEEPING OUTSIDE IN A WHEELBARROW.
OH, JUST LEAVE HIM THERE. IT'LL BE HIS OWN FAULT IF HE GETS SEEN BY A HUMAN!

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 49

WHACKOMAN!

BY MARC JACKSON

EVEN SUPER-HEROES HAVE NEEDS. WE JOIN WHACKOMAN ON A DATE IN A SWANKY RESTAURANT ENJOYING SOME COMPANY...

THANKS FOR ASKING ME TO DINNER, WHACKOMAN. THIS IS SUCH A FANCY RESTAURANT! COLOUR ME FLATTERED!
MY PLEASURE, SHEILA! I SEE IT AS MY CIVIC DUTY!
PLUS, GIRL, YOU IS HOT!
WIT! WOO!

MILDLY OFFENSIVE! BUT I'LL LET THAT ONE SLIDE, IF YOU TURN A BLIND EYE FROM WHAT'S ABOUT TO GO DOWN...
GUH...
SOUNDS SAUCY! WHAT DO YOU HAVE IN MIND?
WELL, YOU CAUSE A DISTRACTION WHILST I TIP THE SILVERWARE INTO MY PURSE!
NOT WHAT I IMAGINED, BUT LET'S SEE WHERE THIS GOES!
CLINK!

HMMNNN... SOMETHING IS AMISS HERE!
THIS DATE FEELS WEIRD EVEN FOR MY STANDARDS!
CLINK! CLINK! CHINK!
HOLD THE PHONE, AND CALL ME JOAN!...
ARE YOU SHEILA THE STEALER?!
YURK!
MORE NEXT TIME!

©COPYRIGHT 2019 MARC JACKSON AND WEIRDO COMICS #12

UGHH! THIS COMIC IS BORING! SO CLICHÉ
LOL A LOT DAILY COMIC!
FRIENDS, I HAVE 'EM, EH?
'GASP!* DID SOMEONE SAY BORING??
WHAT THE?!!
THERE'S NO PROBLEM STATING THE OBVIOUS, CHAP!
PUFF
PUFF
CALL A SPADE A SPADE, EH?
YOU KNOW WHAT? BECAUSE YOU'VE GOT SUCH A CHAMPION FACE, I'LL LET YOU IN ON A LITTLE SECRET...
OH BOY!!
PIPEDREAM COMICS!
PIPEDREAM COMICS
DISCOVER INDIE AND SMALLPRESS IN THE UK
COMIC REVIEWS · INTERVIEWS
CLICK
YOUR ONE-STOP SHOP FOR ALL THINGS INDIE AND SMALL PRESS. NEWS, REVIEWS, INTERVIEWS AND MORE!
THANKS FOR THE TIP YOU WONDERFUL, CREEPY LITTLE MAN!
NOT AT ALL, MY BOY!
DISCOVER THE BEST OF INDIE AND SMALL PRESS COMICS AT
WWW.PIPEDREAMCOMICS.CO.UK
/PIPEDREAM COMICS
@PIPEDREAMCOMICS
ARTWORK BY TODD OLIVER TODDOLIVER.BIGCARTEL.COM @TODDOLIVER

THE STATE OF INDEPENDENTS

The UK's independent and small press comics scene has never been more exciting. We bring you a look at some of the best!

"Plan, plan and plan again. Especially when it comes to postage!"

Alex Thomas reveals 5 great ways to get the most from **Kickstarter**

The rise of crowd funding platforms like Kickstarter have been one of the major reasons for the current boom in self published comics. But if you are looking to run your own campaign, where do you start ? Here are our top 5 tips for running a successful campaign (with advice from some small press, crowd funding veterans).

1. Plan, plan and plan again!

"You need to be super- organised and prepared for an extremely stressful and full-on method of funding!"
Mike Garley (Samurai Slasher).
It pays to begin planning early. Make sure you have all the assets you need in place before you click go. Some creators even have their comic finished before they start! Also make sure to work out all your costs before hand - from printing to postage.

2. Create a compelling campaign

""A good video can convince people to back you. Boring, uninspiring videos will just turn people off."
Jon Laight (Late Knights)
It's imperative to create a compelling Kickstarter page, and part of this is making a strong video. It doesn't need to be a cinematic masterpiece, but avoid long videos talking to a webcam. Create a slideshow of images from the comic with a royalty free soundtrack. And try to keep it brief - around 90 seconds

3. Market your campaign

"It's a month long slog of shouting the same thing..."
Ken Reynolds (Cognition)
While family and friends will back you early on, you need to reach out to the wider comics community. Visit forums and Facebook book groups, reach out to reviewers and podcasts and generally shout about your campaign on social media whenever you can. Remain positive and polite at all times.

4. Create compelling stretch goals

"Stretch goals needs to be something that everyone who's backed can benefit from." **Rob Jones (Madius Comics)**
What makes Kickstarter such a great platform are the unique extras which creators include on campaign (known as stretch goals). From variant covers to unique extras that you cannot get anywhere else. Just remember to cost everything sensibly (including postage) to make sure you don't blow your budget on enamel pin badges!

5. Fulfil your orders and the follow up

"You should only promise what you know you can deliver."
Mike Sambrook (Madius Comics)
It may seem obvious, but make sure you deliver your book to readers in a timley manner - especially if you want them to back you again. Make sure they get the comic in a reasonable time after the campaing ends, with all the extras you promised. Once you have finished continue to communicate with backers via email or social media and address any problems quickly.

Find more great Kickstarter tips at pipedreamcomics.co.uk/kickstarter

Skip

Publisher: Nobrow
Writer: Molly Mendoza
Artist: Molly Mendoza
Price: £16.99 from nobrow.net

This new graphic novel from Molly Mendoza and Nobrow press falls into the same Studio Ghibli-esque folk-tale inspired world that we loved in their recent releases like Hicotea or Gamayun Tales.

Skip follows a young boy called Bloom who lives in a non-specific wasteland. (It would be easy to call it 'post-apocalyptic' but that would be the lazy genre shorthand, as it feels like something more subtle than that.) Bloom and his mother Bee live by a lake, which they look after (and which looks after them) but when Bee gets called away to answer a distress call, Bloom must remain behind and finds himself falling into the lake and into another world where he meets fellow outsider Gloopy (who has also been cast adrift from his own home). As he and Gloopy attempt to find their way home, they foster an unlikely friendship as they visit strange new worlds, many of which defy description and feel like surreal and abstract dreamscapes.

Skip is a curious little book. It's most obvious point of reference is Alice in Wonderland as Bloom is cast into a surreal, dreamlike place and the plot follows his attempts to get back. However, it is also coloured by the modern fairytale sensibilities of Studio Ghibli. It has that same wistful mysticism and characters who mix scale and perspective that make Ghibli so mesmerising. For example there are gigantic birds and strange animals that inhabit the landscapes, and when they interact with the minuscule Bloom and Gloopy it plays with your idea of where the characters are. All of which makes Skip more than just a collection of fantasy realms full of funny people.

"A beautifully told tale of friendship, which is brought to life by a glorious mix of abstract imagery"

Mendoza has a very loose European style, which feels a bit like Alex Putkin's work on Gamayun Tales as well as Alexis Deacon's work on Geis with it's almost pencil style line-work. But it has this surreal, almost avant grade approach to a lot of the pages. Mendoza is not afraid to throw abstract shapes and patterns into a page in order to create these glorious collages of colour and texture, that help make the worlds Bloom and Gloopy even stranger and more surreal than line work could other wise manage.

Skip is a thoughtful and beautifully told tale of friendship and a search for purpose, which is brought to life by a glorious mix of abstract imagery that helps to really make the most this book's dreamlike and otherworldly qualities.. **AT**

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 53

Captain Ginger volume 1

Publisher: Ahoy Comics
Writer: Stuart Moore
Artist: June Brigman, Roy Richardson
Price: £10.99 from ComiXology

Aboard the spaceship Hiss-Bite-Claw-Sometimes-Fall, the intrepid Captain Ginger must marshal his crew of feline ship mates in a pitched battle against the ominous Lumen.

While the opening pages of this fantastic new series from Ahoy Comics may look and read like a feline Star Trek or an animalistic Battlestar Galactica, it is underpinned with some delightfully daft dialogue that remind you that these aren't your traditional anthropomorphic heroes.

As well as battling the light based Lumen, Ginger and his crew (Science Cat, Mittens and Ramscoop) are in the middle of an existential crisis as they don't know how they have come to be or what they are. And as such in the heat of battle they are more interested in scratch posts and litters trays than powering up their shields. There are also dozens of kittens in every panel as the ships crew are going through a population surge at the same time.

Captain Ginger is one of those brilliant genre mash ups that can only really happen in comics. To hear that synopsis would imply an Adventure Time/Dungeon Fun style cartoonish tale. However the artwork from Brigman and Richardson is more like an IDW or Titan book, with stylish spaceships and slick spacesuit wearing cats whose faces and features are rendered in fabulous detail.

The story and artwork manage to perfectly balance ridiculous cat based jokes with an epic slice of pulpy action adventure. The jokes never wear too thin, and in actuality catch you by surprise as just when you think you are reading a straight sci-fi story they throw in a pun or a silly notion and you are made to laugh out loud.

If you loved some of the recent DC re-imagining of classic Warner Bros characters like Snagglepuss, then this is the book for you. **AT**

Deiciders

Publisher: Markosia Comics
Writer: Andrew Mateus, Pedro Mendes
Artist: Pedro Mendes (Pencils/Inks), Patrik Caetano (Colours)
Price: £1.49/$1.99 at Comixology

Deiciders tells the story of three Viking Warriors, who come together to deal with a terrifying monster which has kidnapped a young woman. However, this is no ordinary beast, it's the Wolf-God Fenrir who has corrupted his hostage into taking the form of his own image.

Pedro Mendes and Andre Mateus have produced a fun and captivating story in Deiciders. Mateus' script works incredibly well as a self contained story, which is well paced and feels tight in terms of its focus. It is reminiscent of Ryan K Lindsay's Eternal both in terms of feel and layout, although it maintains its own identity thanks to some well thought out action sequences.

Mendes' art, combined with Caetano's colours are equally gorgeous. They offer some very atmospheric and visceral imagery throughout, especially the action scenes which are extremely brutal.

Deciders is a fun and engrossing comic which, with it's action packed script and brutally gorgeous art, will have you worshipping it like the God it's characters are out to kill. **JB**

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 54

Second Coming

Publisher: Ahoy Comics
Writer: Mark Russell
Artist: Richard Pace, Leonard Kirk, Andy Troy
Price: £2.49 from ComiXology

Comics about religion tend to either be faithful recreations of bible stories or savage satires of religious hypocrisy. Somewhere in between these camps, arrives Mark Russell's Second Coming, the story of Jesus coming back to earth and sharing an apartment with a superhero.

Now, this brief description may make it sound like it is part of the latter, satirical group of religious comics, and in a lot of ways it is. However, Russell's approach to story-telling is not to savage religion, but to gently lampoon it, pointing out the hypocrisies and inconsistencies that a modern assessment of Christianity brings up in order to make an entertaining read.

When God sees the work that Superman-esque hero Sunstar is doing in the present day he sees a potential role model for his son to live up to, and present a more dynamic approach to handling the sins of man.

Russell has a really fun, flippant tone to his writing (which feels a bit Mark Millar-esque, but less edgy) and uses modern vocabulary to give the book a contemporary feel which makes the most of the clever little bits of wordplay or jokes about outdated religious concepts along the way.

Artist Richard Pace brings a polished style to the story, mixing classic silver age style superhero scenes with more sketchy historical pages.

Despite what you might assume, Second Coming is a really fun read that takes an interesting sideways look at both religion and superheroes, and will definitely make you think more deeply about both. **AT**

Marble Cake

Publisher: Avery Hill Publishing
Writer/Artist: Scott Jason Smith
Price: £11.99 from Avery Hill

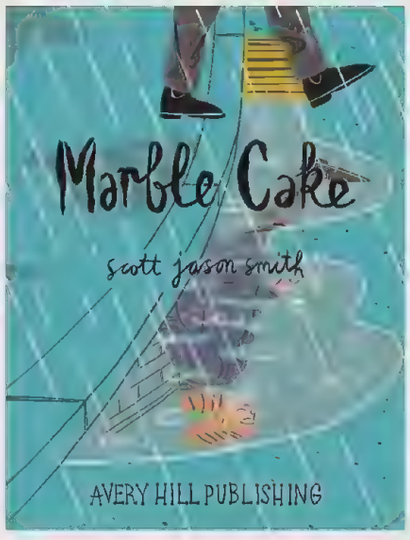
Scott Jason Smith's debut graphic novel starts in a disabled loo where our heroine pontificates on buying shoes online and how this is her favourite place to think. It's not every comic that starts like this, but it sets the tone for this surreal mix of the mundane and metaphysical

Once she finished her trip to the loo, Marble Cake follows SuperSmart cashier Tracey and the strange mix of characters she encounters - from her boss with a troubled homelife, to the jogger she fancies and more.

While none of these characters sound like the kind of people you would build a book around, Smith celebrates the mundanity of their every day life and makes their quirky little nuances the subject of his story as they interact and overlap.

With an emphasis on the repetitive nature of modern life this is represented on the pages by a rigid six panel grid, which gives everything a real formality to it. While the hand written lettering makes it feel really personal and almost diary like.

If you are looking for a character driven, hipster soap opera that revels in the mundanity of the world then Marble Cake is the book for you. **AT**



Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 55

"Dark, sexy, cyber-noir, hard-boiled, black, erotic, and uncompromising"

Rik Rawling and **Noel Hannon** sum up **Streetmeat**

Set in a dystopian world of grunge and ultra violence, Rik Rawling and Noel Hannon's classic 90s small press series Streetmeat get a 21st century retrospective. We find out more.

You are bringing back Streetmeat, what has brought this on and what can fans look forward to?
Rik Rawling: This book brings together all the material published in the 1990's. That's Books 1 & 2 of Streetmeat, the Solo spin-off book (short strips and fiction, set in the 'Streetmeat' world of Seattle 2020, together with an art gallery featuring some big name contributions), and - just for this special edition - a 20-page taster for what the sequels we'd always planned to do could have looked like.

And what can new fans look forward to if they haven't read it before?
Noel Hannon: Streetmeat has been described in many ways! Dark, sexy, cyber-noir, hard-boiled, black, erotic, uncompromising. If you like a story which moves at a pace, has a strong female lead and reads like a graphic representation of a classic grunge rock track from 1994, Streetmeat should be your choice.
RR: I'd describe it as a cool, dark, violent, sexy Frank Miller, Akira, Lone Wolf and Cub, Scorsese, 2000 AD dystopian mash-up that left me feeling grubby, voyeuristic, anxious and exhilarated all at the same time.

Would you change much if you were making it today?

Noel and Rik launched the collected edition of Streetmeat at the Lawless Comic Con

RR: I think we would only change surface detail. Mel's back story is rock solid, and would stand as is no matter what, but we'd probably eschew shower scenes in favour of something more attuned to the present political climate, and the climatic chase scenes at the end would probably involve more clothing.

I'm guilty as charged there, but at the time we didn't have the life experience under our belts and, to be honest, we were probably both hoping it would provoke a response, especially from the target audience which was, at the time, young men of the same age. We're both older and just don't think like the young men we were anymore. Also, I've got a teenage daughter, and would be embarrassed to be cranking out that kind of work now. She would quite rightly disown me.

Any plans to write new chapters? And would you adapt the character at all for a modern audience?
NH Streetmeat 25 as it stands I think is a great testimony to a piece of work Rik and I are immensely proud of from our youth. We have no plans to re-hash Melanoma Solo for a modern audience, however would consider doing a modern updated version if the timing and conditions were right.

You can pick up the new Streemeat collected edition from www.lulu.com

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 56

Wailing Blade

Publisher: Comixtribe
Writer: Rich Douek
Artist: Joe Mulvey (Art), Chris Sotomayor (Colours),
Price: £2.99 on Comixology

Set in a future built in the ruins of an old Earth, this new world finds itself under the despotic reign of the Tyrant of Minturn, who rules all through the murderous actions of his executioners. Chief among them is the Headtaker, a seemingly unstoppable force of nature who enacts his leaders will with the most infamous of all weapons; the Wailing Blade.

The first issue of Wailing Blade is a visually engaging title, with artist Joe Mulvey offering up a style very reminiscent of Rob Liefeld's Heroes Reborn work (albeit with more polish and feet) or,Chris Imber's Last Sheriff.

The story, however, is a lot more of a mixed bag. Road of Bones writer, Douek introduces us to truly fantastical world, with every inch of it feeling like it would be a perfect setting for some Warhammer back matter.

That said, while the world at large feels fully realised, and looks great, the story feels somewhat lacklustre and lacks any real direction. Also, the characters do not feel that captivating, with only the Headtaker making any real impact, and even then he is less of a character and more a force of nature akin to the Punisher or Judge Dredd.

The Wailing Blade is an over the top, fantastical adventure story which, while offering us a loud, extravagant visual style in it's look, has yet to fully reveal itself in terms of its story and characters. **JB**

Miskatonic High

Publisher: Mike Shea & Ryan Mendoza Comics
Writer: Mike Shea
Artist: Ryan Mendoza
Price: £0.69 on Comixology

Miskatonic High tells the story of five high school students, who end up as part in Miskatonic High's Community Services Club.

While the five expect to go out doing good deeds, they end up in a misty, fungi covered basement which causes them to be transported on an adventure to Ancient Egypt where they must go out into their community to help others, stumble upon other bizarre adventures and attempt to figure out what is going on!

Ryan Shea has put together a very enjoyable, light hearted idea which evokes classic school based comics and TV, from Morning Glories, Buffy the Vampire Slayer and even the Chilling Adventures of Sabrina. There's also a bit of Scooby Doo vibe added in thanks to the supernatural mysteries.

Each issues has a kind of 'done-in-one', feel, however, there are references to an ongoing sub-plot which seem intriguing enough to promote return-ability.

Miskatonic High is really fun, enjoyable comic to read as both its artist and writer have managed to find a sweet spot between high school life and the horror genre which they perfectly render onto each page. Their charm and intrigue over the longer story points should be more than enough to convince readers for another

The Pride Season 2

Publisher: ComiXology Originals
Writer: Joe Glass
Artist: Cem Iroz, Mark Dale
Price: £1.99 from ComiXology

With The Pride now split into TV like series, Season 2 continues the arc of the original Pride series and follows the adventures of Fab Man and his team of aspiring LGBTQ heroes.

The team are looking to expand their roster and fill the gap currently vacated by The Bear, as well as being tasked with investigating a series of mysterious disappearances connected to a pop star called Siren.

Whether you are a new or existing fan of The Pride, then this is a really well paced jumping on issue. There is enough back story for those who need to get up to speed, but this isn't at the expense of the main story, as existing fans will have plenty of new action to enjoy.

The Pride continues to be one of the best indie superhero stories out there and fantastic example of how to make superhero adventures fun, but also socially relevant. While this first issue is more about setting the scene and getting readers up to speed there is enough depth to ensure the Pride is a book to make ComiXology and it's fans proud. **AT**

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 57

"The world really comes from an attempt to capture a feeling."

Shaun Gardiner discusses The Boy With Nails For Eyes

The latest book that we've discovered via the Unbound publishing platform (along with Owen Michael Johnson's Reel Love and Ram V's Grafiti's Wall) this tale of an enigmatic boy who falls in love with a mysterious girl in a potential war zone is brought to life by some truly exquisite artwork and outlandish characters. We catch up with creator Shaun Gardiner to discover more about it's origins.

Tell us a bit about the world of The Boy With Nails for Eyes and the story behind it? Is it based on your own childhood or on general concepts and ideas?

Shaun Gardiner: The world of The Boy with Nails for Eyes really comes from an attempt to capture a feeling.

I was born and grew up in Bahrain, in the Middle East - my family and I were living there during the Gulf War. I was nine when it started. One day this convoy of American humvees and trucks came roaring down the road and onto this patch of waste ground opposite our school. Then helicopters, huge military forklifts, the whole thing. And by the end of the day there was a military base opposite the school. Looking back we weren't at much risk. But at the time we felt constantly in danger. The world of The Boy with Nails for Eyes grew out of that, an attempt to try and imagine a fantastic world built on that feeling, the kind of life that would bring about.

The artwork is just incredible, can you tell us a bit about your process?

Shaun's mixture of traditional and digital art styles helps to create this unique world

SG: Usually I start on an image with a pencil outline which I render using diluted Indian ink, then detailing in pencil, chalk, charcoal and paint (anything that sticks to paper).

Once the drawing's done it goes into Photoshop. First, scanning and stitching (utterly tedious). Then it might just be a case of adding colour and tweaking levels (and fixing mistakes). At other times whole new elements are brought in Photoshop, either by compositing photos or painting digitally.

Which artists inspire you?

SG: I think my greatest single influence is William Blake, for all that my work doesn't look like his. It's his marriage of art and text. Removing either would completely impoverish his work, yet the way image and text relate to one another isn't clear cut.

How did you team up with Unbound?

SG: I got involved through one of their open pitching sessions on Twitter. I actually pitched another book completely, and while I was discussing that project with my editor there, Lizzie Kaye, I mentioned that I had The Boy with Nails for Eyes. She had a look and got back to me 'Let's do this!' - and here we are.

You can find our more about The Boy With Nails For Eyes at unbound.com/books/nails-for-eyes/

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:06 Page 58

Sink #6-10

Publisher: ComixTribe
Writer: John Lees
Artist: Alex Cormack
Price: £2.49 on ComiXology

Having discovered his work via the crime/horror Mountainhead, we delve head long in to the dark and disturbing world of John Lees' SICBA award winning series Sink.

Based in the fictitious Sinkhill estate in Glasgow, the kind of place you really wouldn't want to end up under any circumstances. The first five issues introduced us to the estate's more terrifying and unique characters including: a van full of murderous clowns; a bus driver with murderous intentions; a fox mask wearing vigilante called Mr Dig, and local villain and his army of henchmen the Dickheads.

Many of these return for these new issues, but while they aren't necessarily the focal point for the tales they have a constant presence which ties the whole thing together like a gloriously gory tapestry. It's a bit like Sin City, as the characters appear as driving forces in stories which aren't necessarily about them, and allows Lees to flesh out concepts by using familiar names.

With each issue having it's own story and even it's own tone or genre, you never know quite where things will head with an issue of Sink. But you can be sure that it will probably be very dark, very gory and quite unsettling.

While Sink is definitely not a book for everyone, it is a truly one of a kind read. So if you have a strong stomach, a dark sense of humour and are looking for something which is like a mix of Crossed and Shameless, but with a quintessentially Scottish sense of humour, then Sink is the disturbing, blood soaked, soap opera which you never knew that you wanted, and which you will never be able to forget! **AT**

Novelty

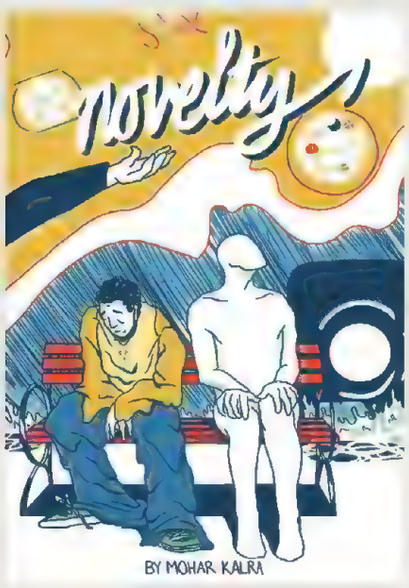
Publisher: Good Comics
Writer/Artist: Mohar Kalra
Price: £10 from Good Comics

Mohar Kalra's Novelty is a thoughtful and thought provoking look at mental health, that reads more like a surrealist head trip, than a slice of personal introspection.

Novelty begins in a doctors office where university student Allen is told that due to staff shortages his councilling wont continue. Instead his doctors tells him to 'be in the moment' and 'not think too much'. As Allen attempts to live by this mantra, the story really begins to develop.

Kalra uses clever visual tricks, such as representing Allen as both a generic mannequin and a dripping candle like figure to flip between his mental states which gives the book both a unique visual style and also an interesting approach to it's story.

Based on the opening pages, you assume it is a more conventional look at mental health, but it soon meanders off somewhere else to create something quite unique. Along the way you begin to realize what a thoughtful and thought provoking story it is and another really interesting take on a familiar small press subject. **AT**



Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:07 Page 59

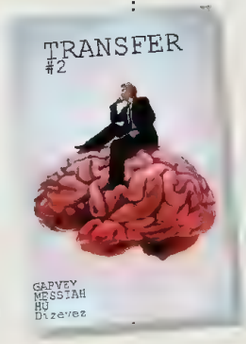
SMALL PRESS SPOTLIGHT

We look at some great 2nd issues of favourite recent series

Gentlemen thief and collector of impossible objects, Wolverton is back in **Wolverton: Thief of Impossible Objects #2** and this time he is eyeing up the cursed mysterious hope diamond. But can he manage to outfox Inspector Munroe of the yard as well as some familiar faces from issue #1? This is another fantastic slice of pulpy vintage cat burgling action from writers Michael Stark and Terrell T Garrett. With its tongue very firmly in its cheek, Wolverton is a celebration of classic 30s and 40s gentleman thief clichés with echoes of early Batman and the Shadow with it's society balls, butler sidekicks and shadowy misadventures. It is a really fun and enjoyable read as it is not trying to subvert or re-imagine everything, it's just a celebration of the silliness of the genre as Wolverton uses everything at his disposal to stay one step ahead of the law and avoid capture. Stark and Garrett are clearly having loads of fun coming up with these silly scenarios while artist Jackie Lewis uses a very classic style but with enough of a contemporary edge to make it feel more than just a lazy knock off of an old Shadow book.

With both the writing and art they update thing just enough to make it feel fresh, but without losing the charm of where it's come from, and that is no easy task. So if you like you crime books to be more of a caper rather than a gritty expose of corrupt law enforcement this will definitely steal your attention!

Purchase Wolverton #2 for $4.00 from www.wolvertoncomicbook.com



After Matt Garvey's recent debuts, Untitled Generic Space Comedy and Prey For Us, comes the long overdue return of one of his previous creations - **Transfer #2**. Set in a world where people's consciences can be transferred from one person to another to, courier Steve gets caught up with an unsavoury type when he transports a mind he wishes he hadn't. Issue #2 picks up the story with Steve's mind in the head of friend Grace and he must attempt to get it out of there, but ends up with him in a body he wish he hadn't inhabited!

Garvey has taken a slice of Philip K Dick esque dystopian sci-fi and given it the slick polish of a Mark Millar comic. The dialogue fizzes along and Garvey revels in the silliness of the concept, which stops it from getting bogged down and becoming a sub-Matrix/ Johnny Mnemonic pastiche. While at times it is may go a bit far and end up a bit cheesy (for example some of the obvious body swap jokes) that sense of humour is what fans expect from a Matt Garvey book and it would be a weaker product without it. Artist Eder Messiah has really upped his game since issue #1, giving the whole thing a Humberto Ramos or even John Romita Jr style to the characters and the grungey lo-fi tech. Which is made even cooler by some excellent grimy colours from Allison Hu.

Get Transfer #2 from mattgarvey.bigcartel.com

Like all good horror franchises, Mike Garley and Michael Lee-Graham's high concept one shot **Our Final Halloween** has evolved into a 4 part super series. While issue #1 was built around the WTF moment of a group of teens waking up in a haunted house covered in blood, issue #2 is all about giving that moment some context. While issue #1 left us with more questions than answers, issue #2 does a fantastic job of explaining more about what happened in the house and building the characters and concepts into a more fleshed out mystery. He also gives the story an end point, by setting the clock ticking on a countdown to the next Halloween where the kids can aim to get some resolution about what happened in the house.

While this issue has less action and pace than the first, it is the better for it and it begins to evolve into a really smart Stephen King meets Stranger Things style chiller, rather than a gory haunted house tale. It focuses on the post trauma state of those involved and mixes emotional moments of grief with sharp one liners to create a really smart and well constructed read.

Artist Graham matches the excellent writing with his eye-popping visuals which use some of the most unique colour combinations we will see in comics this year. It gives everything a real uniqueness to it and stops Our Final Halloween from feeling like a generic indie horror.

After a solid, if slightly frustrating debut, Our Final Halloween has been rebooted into a really intriguing, compelling, supernatural thriller.

Our Final Halloween has just finished funding on Kickstarter.

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:07 Page 60

EURO-SCENE

EUROPEAN COMIC REVIEWS

Title: Das Feuer
Artist: Joe Pinelli
Scenarists: Patrick Pécherot and Joe Pinelli
Publisher: Casterman

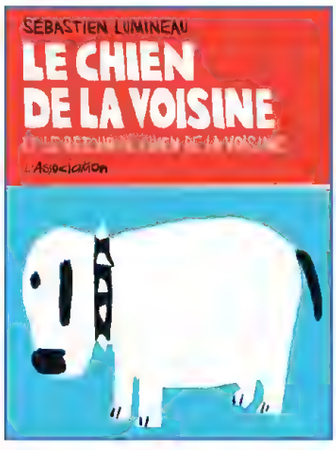
Das Feuer (Under Fire) is an adaptation of Henri Barbusse's novel of the same title. Barbusse's original novel was a fictional account, based on his own experiences of a French volunteer squad's time on the Western Front in the First World War. Pécherot and Pinelli have chosen to base their graphic novel on a German squad instead.

It is split in to 10 chapters, like the original, with each one representing a different aspect of the experiences of war. The

The artwork is impressive. The pencil drawings are almost terrifying in the way they make the soldiers' faces look battered, bruised and swollen. There is little dialogue between the members of the unit. Words generally serve as narration, giving the comic a documentary style.

This is enhanced by Pécherot and Pinelli's clever use of classics - numbers of people killed, displaced, imprisoned, and their 200 full-page panels. The 200-page panels accentuate their work to a photo essay, and serves to make the reader stop and think about the horror of war.

Material describing the experiences of war from the German side is always interesting, and Pécherot and Pinelli do not disappoint with this unique rendering of one of the first true comic-book works on The Great War.



Title: Le Chien de la Voisine
Artist and Author: Sébastien Lumineau
Publisher: L'Association

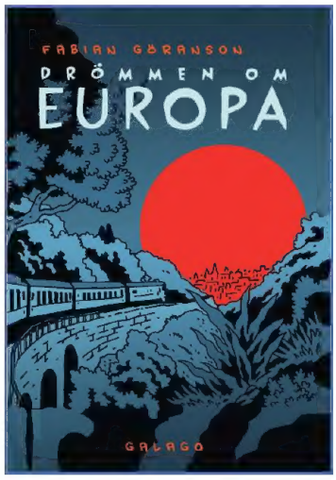
Le Chien de la Voisine (The Neighbour's Dog) and Le Retour du Chien de la Voisine (The Return of the Neighbour's Dog) is a black and white comic, which was originally published as a strip series in the weekly fanzine Chez Jérôme Comix, between 2000 and 2002. They were published as an album this year.

It is a story set in suburban France, about a dog who supposedly terrorises its owner's neighbour's children. The next-door neighbour takes it upon himself to confront Madmoiselle Nowhere about her tyrannical dog.

The meeting resolves little regarding the dog's antics, but the neighbour becomes infatuated with Mlle Nowehere, struggling to banish her from his thoughts, despite having a wife and child at home.

Lumineau's artwork is simple, yet effective. There are varying levels of detail in the panels but, at key moments, this helps to focus the reader on the protagonists and the story.

His storyline works well as a light-hearted thriller, with an unexpected twist in the follow up Le Retour Du Chien de La Voisine, which comes together with the first title.



Title: A Dream of Europe
Artist and Author: Fabian Göranson
Publisher: AM Books

A Dream of Europe is Swedish creator Fabian Göranson's attempt at making sense of the current political scene in Europe. His latest graphic novel is especially concerned with the rise of populism and the extreme right in European politics.

We follow him on a 30-day tour of Europe, starting in his native Sweden, with his friend Dr. Daniel Berg. They take in 10 countries across central and southern Europe where they meet friends and acquaintances who try to help them understand the whole situation.

Berg and Göranson treat us to political, personal and historical anecdotes as they muse their way around a Europe which seems to have lost its peaceful path since the birth of the European Union, in the aftermath of the Second World War.

The comic makes for quite heavy reading. There is a lot of text, and Göranson uses only three colours in his drawings - blue, black and white. The reader is thus entirely focused on the script, allowing you to consider the range of issues he raises throughout the book.

Göranson displays echoes of Joe Sacco, using comics as an interesting alternative to present political journalism. He doesn't force you into having an opinion; he merely gives you the tools to consider your thoughts through a combination of interesting script and visuals.

Title: We Ladies Are OK
Artist and Author: Ana Penyas
Publisher: AM Books

Ana Penyas' We Ladies Are OK is a graphic novel which puts women at the front of the story. Male characters fill only minor roles as the work is all about her two grandmothers - Maruja and Herminia.

When Penyas told her grandmother Maruja she was going to write a comic about her she replied, "Why don't you write a love story?" but Penyas trawled through photo albums, listened to her grandmothers, and produced a heartwarming book.

Her two grandmothers were both born in a time when women were forced to take a backseat in Spain during Franco's dictatorship. Penyas's idea to centre a comic around, as she puts it, "the people who cared for us" is original and refreshing.

The artwork isn't full of colour, but it is full of detail. She shows a great eye for detail regarding the simple things that make up life in Spain - street signs, packaging labels, shop fronts and, of course, food.

Penyas's account of her grandmothers lives brings us to their roots, and shows us how they have changed over the last 70 years. This is a touching comic that will bring a warm smile to your face.

Title: Sour Apple
Artist and Author: Jerzy Szytak and Joanna Karpowicz
Translator: Paweł Timofiejuk
Publisher: Europe Comics

Jerzy Szytak and Joanna Karpowicz present us with a short and intense thriller in Sour Apple. This is the story of the seemingly perfect couple. It's about a husband and wife living in the city in Poland.

The wife narrates the comic, as she guides us through their life together at home. At the beginning, all is rosy in the couple's marriage. She is a school teacher, he works in an office, and they have a good life together.

One day, something happens to the husband at work, and everything is turned on its head. Things are no longer what they seem, and salvation comes in an unexpected alliance.

Despite its dark nature, this comic is colourful and well drawn. Most of the panels feature close ups that centre on the characters, so there's very little background detail. This is effective in heightening the intensity of the story. It's a thriller that keeps you on tenterhooks right until the end.

Author: Thomas Sargent | **Twitter:** @nousrembobinons

COMIC SCENE

Your Complete Guide to Comics

COMPLETE YOUR COMICSCENE COLLECTION BY ORDERING YOUR MISSING BACK COPIES TODAY

Order previous issues of ComicScene or subscribe at www.getmycomics.com/ComicScene

AND BUY AND SUBSCRIBE TO THE LATEST AMERICAN, BRITISH & INDEPENDENT COMICS

GETMYCOMICS.COM

Print **£5.99** / Digital **£2.99**

Print **£5.99** / Digital **£2.99**

SAVE & SUBSCRIBE

- 6 ISSUES **£29.94**
- 12 ISSUES **£55.20**
- 12 ISSUES DIGITAL **£30**

HALF PRICE SUMMER SALE on back issues

Delivered to your door plus free postage

Print **£3** / Digital **£1.50**

Print **£3** / Digital **£1.50**

Print **£3** / Digital **£1.50**

Print **£3** / Digital **£1.50**

Vol 1 issues - Digital Multipack only **£15**

ComicScene on sale in WHSmith, McColls, Easons and ComicShops.

Plus, plus you can now order ComicScene at any **ANY** newsagent, comic shop or online at **www.getmycomics.com/ComicScene**

GETMYCOMICS.COM

Comic Scene Vol2 Issue final 7 1-8-19 backup.qxp_Layout 1 20/02/2020 10:07 Page 64

READ MORE COMIC BOOKS

COMICHAUS.COM